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THE NATIONAL THEATRICAL WEEKLY

ERNIE YOUNG

PRESENTS

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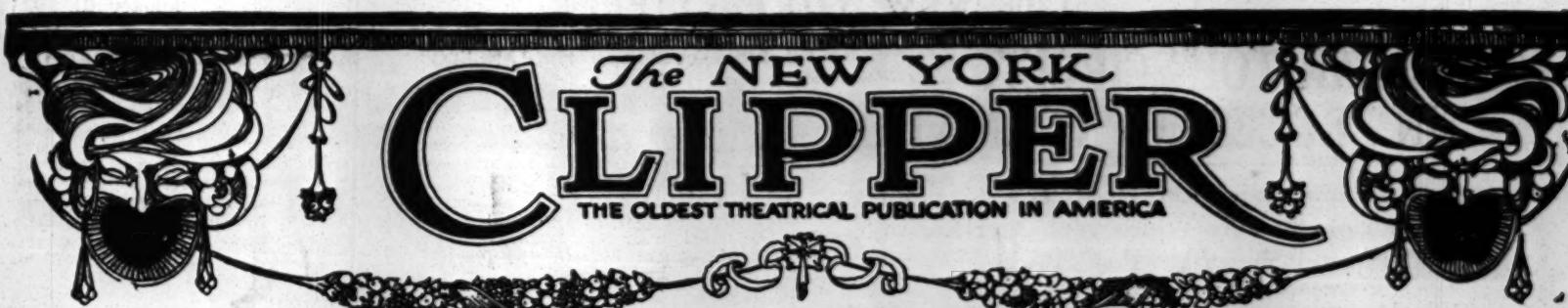
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B'WAY SHOWS REAP HARVEST AS RESULT OF CROWDED CITY

Automobile and Motor Style Shows Bring Thousands to City and Shows Profit Greatly—Musical Shows Get Biggest Play—Majority Playing to Capacity.

Broadway theatres are reaping their annual "Automobile week" harvest this week. Since last Friday, when the advance guard of the automobile show visitors began hitting town and filling up all the hotels, the theatres which had been experiencing a rather turbulent week started to pick up in business. Saturday most of them sold out completely, with Monday bringing the usual Monday attendance to double the amount that is usually on hand in the theatres that day of the week.

The automobile show at the Grand Central Palace and the Motor Style Show at Madison Square Garden, have brought close to 300,000 transients into the city who are good for a stay of from a week to ten days. These people, as a rule, spend their days at the exhibits and their evenings in attending shows. In the past practically all of the theatres on Broadway have played to capacity at all performances during Automobile week. This season, the indications are that business will be just as big for the theatres, even though Monday night did not bring the "S. R. O." sign out. That was probably due to the fact that the weather had been bad and the streets were covered with snow, ice and slush, otherwise the managers of the majority of the theatres on the Rialto figure they would have sold out. As it was there were thirteen sell-outs on the main thoroughfare. The musical shows of course, as always in the past, got a heavy play from the visitors with, "The Ziegfeld Follies" at the New Amsterdam; "Little Nellie Kelly" at the Liberty; "The Gingham Girl" at the Earl Carroll; "The Greenwich Village Follies" at the Shubert and "The Clinging Vine" at the Knickerbocker, cleaning out their racks to the visitors on Monday night.

The Music Box Revue was all cleaned out on the lower floor but had a few vacancies in the upper part of the house; "Sally, Irene and Mary" did remarkably well on Monday night at the Casino, getting almost capacity on the lower floor and having a well filled balcony. On Tuesday night this house was sold out complete due to the fact that the 40th Anniversary fete was taking place at the theatre, with a galaxy of old time talent on hand to mingle with the present generation. "Up She Goes" at the Playhouse, exceeded any Monday night's business it has had during

its career at the Playhouse, as did "The Bunch and Judy" at the Globe.

Of the dramatic attractions, "The Fool" at the Selwyn; "R. U. R." at the Garrick; "Hamlet" at the Sam H. Harris; "Rain" at the Maxine Elliott; "So This Is London" at the Hudson; "Kiki" at the Belasco; "Loyalties" at the Gaiety, and "Secrets" at the Fulton sold out completely. "The Last Warning" at the Klaw played to almost capacity, as did "Will Shakespeare" at the National. "The Seventh Heaven" at the Booth, "Rose Briar" at the Empire and "Merton of the Movies" at the Cort theatre. Monday night there were two openings. Morris Gest's highly touted group of Russian performers known as the Moscow Art theatre group opened their season at the Jolson theatre to capacity, and Leo Carillo did likewise with his new vehicle, "Mike Angelo" at the Morosco theatre. On Tuesday night another new attraction was launched at the Little Theatre, with Winchell Smith and Comstock and Gest submitting "Polly Preferred" for the public's approval.

"The Lady in Ermine" at the Ambassador is ranking high among the money getters along Broadway and will probably remain at that theatre for the balance of the season.

Last Friday night there was an unexpected demand for seats at both the theatres and the cut-rate agencies. The Le Blang office found the demand more than the supply and by curtain time that evening the cut-rate counters were cleaned of everything they had on hand. Saturday matinee when the Le Blang office opened it had seats for fourteen attractions and repeated its performance of the night before by getting rid of all its wares. That afternoon proved to be one of the best Saturday matinees the theatres have had this season, as twenty-eight theatres sold out completely. Saturday night was a repetition of the matinee with the demand for seats being more than the supply. Every theatre between Forty-second and Forty-ninth street reaped a harvest. It was a difficult matter to find a single vacant seat in any of them at curtain time. Those below Forty-second street fared almost as well, with "Rain," "Sally, Irene and Mary," "The Clinging Vine," and "Rose Briar" doing capacity business and the others exceeding their usual Saturday night quota.

JOLSON BREAKS APOLLO RECORD

CHICAGO, Ill., Jan. 8.—The sixteen week run of Al Jolson in "Bombo" at the Apollo theatre, broke all records at the house for weekly and aggregate box office receipts when the play closed there Saturday night.

The final week resulted in a paid attendance of \$41,144.00. The total for the sixteen weeks gross receipts of "Bombo" was \$591,760, which makes an average of about \$36,000 per week.

INTERSTATE HOUSE OPENING

HOUSTON, Tex., Jan. 8.—The New Majestic Theatre here, will open on January 29 and will succeed the present Majestic Theatre, on the Interstate Circuit route. The new house has been designed by John Eberson and has every modern convenience seating about 3,000. The old Majestic's future has not been definitely decided, but in all probability will be operated with a stock company.

UNIT ACTORS BRING SUIT

The entire cast of the Shubert vaudeville unit, "Echoes of Broadway," which closed suddenly two weeks ago when the Arthur Klein unit, "Hello Broadway," received the choice pickings of Christmas week for an engagement at the Central Theatre, have placed their claims for salary that is and will be due for seventeen unexpired weeks under play or pay contracts in the hands of Kendler & Goldstein, attorneys, for collection. The total amount involved is approximately \$30,000.

Edward Butler, wealthy producers of St. Louis, whose family has been interested in theatricals, is said to have made personal agreements with most of the players who have the play or pay contracts. Thirty-five weeks in all were to be played by the company, which had a run of thirteen weeks when the unit closed.

According to Monroe Goldstein of Kendler & Goldstein, attorneys of the State Theatre Building, an amicable settlement will be concluded. By the terms of the will of Mrs. Rose Mary Butler, who died last week in St. Louis, and mother of Edward Butler, an estate was left to the latter valued at more than a million dollars, establishing a trust fund for the producer. This makes negotiations possible between the attorneys for the actors and representatives of the Butlers. It is expected that some sort of an agreement will be reached this week.

Included in the players that were in the "Echoes" company are: Captain Irving O'Hay, Ethel Davis, Nip and Fletcher, the Murray Sisters, Henry Stremel, the Five Janslys, Marion Clements, Ruth Graft, Lillian Gerald and others.

GIRL'S STORY HOLDS UP SINGER

CHICAGO, Ill., Jan. 8.—Jack Mahan, leading tenor with the "Greenwich Village Follies," which closed at the Great Northern theatre Saturday night, was detained by the police after the company left as a result of a story told to the authorities by Mary Nelson, a telephone operator in the Sheridan Arms Apartments.

When she told her story to the police, Miss Nelson was fighting for her life at a local hospital after having taken poison in an attempt to do away with herself. The poison was taken she said when Mahan refused to marry her, in spite of the fact that she is about to become a mother.

After the police investigated Miss Nelson's story, Mahan was allowed to catch up with the "Follies" which was en route to Saint Paul, Minn. The actor is subject, however, to recall by the police.

Miss Nelson was discovered Saturday afternoon in her apartment by friends who made a visit and found her in a semi-conscious condition. Not until late at night when told she might die did the girl tell of her plight.

GERARD SHATTERS OWN RECORD

Barney Gerard's record week for burlesque accomplished several years ago at the Columbia has been broken. At that time his "Girls de Looks" established a week's business of a little over \$15,000. That was New Year's week. This record has stood against all attempts to break it until Gerard put one over last week at the Gayety, Boston, with his "Follies of the Day." In fourteen performances he did a little over \$15,400 with an extra New Year's performance and an extra matinee on Saturday.

TINNEY SPLITS WITH HAMMERSTEIN

Arthur Hammerstein and Frank Tinney, the black face star of "Daffy-Dill" and other Hammerstein productions have come to a parting of the ways. The show, looked upon as a big winner, will close in Newark on Saturday night of this week. The production goes to the store house and the Hammerstein-Tinney starring arrangement ends.

Tinney's contract, which is said to call for \$1,250 a week and 10 per cent of the profits of the show, according to report, has another year to run, but this it is said will make no difference in the split and it will be submitted to a P. M. A.-Equity arbitration committee for adjustment.

Hammerstein and Tinney have had a number of arguments dating back to the early days of the show's New York run. A number of these were in regard to Tinney's interpolated lines and gags. Vaudeville performers also went after Tinney for telling gags in the show which belonged to them. Billy B. Van's protest regarding the Ford gag is well remembered.

Hammerstein and Tinney came to a finish when the show played New Haven. There Hammerstein paid Tinney \$500 in cash and also is said to have given him an I. O. U. for \$750. The reason for this is said to be due to Tinney's irregular habits. Tinney took the paper and after laughing put it in his pocket. It next turned up at the Actors' Equity where Tinney is said to have sent it. Hammerstein, anticipating such an action had already notified the actors' organization.

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Last week when the show was in Washington, Hammerstein was called on the phone by a party who said that she was Mrs. Tinney and said that if the I. O. U. was not paid Frank would not go on in the show that night. Hammerstein replied that if that occurred it would be a Godsend to him as that would close the show, and then hung up. He then got Frank Meeks, manager of the show on the long distance, ordered him to pay Tinney the amount due and put up the closing notice for Newark. Hammerstein then got in touch with Equity and told them of the phone conversation. Equity wired Tinney that if he walked out of the show he could be held liable for the salaries of the cast, for the loss of time they would incur thereby.



NEW "DOLLAR TOP" CIRCUIT IN PROCESS OF FORMATION

Gus Hill and Associates Lining Up Theatres Throughout the Country For New Venture Which Will Offer Legit and Musical Shows at "Pop" Prices

With the instability of business throughout the country and the abandonment of motion picture and vaudeville policies by theatres, Gus Hill and several associates have been forming the nucleus of a popular-priced dramatic and musical comedy circuit to play attractions for one-week stands at a one-dollar top. Already there are theatres in numerous cities about the country operating on this policy and others are being lined up, with the promoters expecting by February 1 to have from 18 to 20 weeks with attractions playing in all important cities between New York and Kansas City.

Hill, with George M. Gatts and Ed Clifford, a Chicago producer, have been lining up theatres throughout the country during the past few months. Already they have succeeded in getting the Orpheum Theatre, Montreal; Prospect Theatre, Cleveland; Grand Opera House, Toronto; Park Theatre, Indianapolis, and Grand Opera House, Kansas City, to play the attractions which are being booked and routed out of the offices of the trio of promoters.

At the present time the attractions being used are seven that Hill is producing this season, which include Mutt & Jeff companies, "Bringing Up Father" companies, "The Captain and the Kids" companies, and Gus Hill's Minstrels; a number that Gatts has produced this season, and several attractions that have been routed by Clifford from the middle west.

Negotiations are on now for theatres in Chicago. Three theatres have been offered the circuit, and it is likely that two of the three houses will be accepted. The houses are the Englewood, at 63rd street and Halsted street, Chicago, which is owned by E. Thomas Beatty, and is now playing Shubert Unit vaudeville; the Victoria Theatre, located on the North Side, which is now playing dramatic stock, and the National, located on the West Side, which has had a varied career and is now playing dramatic stock. It is likely that the Englewood and National will be chosen.

TESTIFY TO SUICIDAL ATTEMPTS

Included in the developments at the hearing last week concerning the disappearance of certificates from the stock books of the Mitchel Mark Realty Company, of Buffalo, was a story by Dr. Leo Spiegel brother of Max Spiegel, who told of the attempts made by the producer to commit suicide. Two attempts, he said, had been made by his brother, who is now in a sanitarium at Stamford, Conn., and efforts to get him to promise to make no more such attempts on his life were futile.

Harold P. Coffin, referee in bankruptcy, presided at the hearing. Mrs. Mitchel H. Mark, Max Spiegel's mother-in-law, told of the discovery that stock certificates were missing from the book of the Mitchel Mark Realty Corporation. She told E. M. Outerbridge, counsel for the creditors, that while there had been no police action taken, it was agreed that Spiegel would be "held liable." It was at her home, she said, that Max Spiegel made his second attempt to commit suicide. The hearing was resumed this week.

SAVAGE OFF TO FLORIDA

Henry W. Savage having seen his latest production, "The Clinging Vine," properly launched, left for a vacation, which he will spend on his Florida ranch. Mr. Savage will not return to New York until early spring.

SCHILDKRAUT IN "PEER GYNT"

"Peer Gynt," the fourth Theatre Guild production, with Joseph Schildkraut in the title role, will open at the Garrick Theatre on February 5.

The Orpheum Theatre, Detroit, which was sold recently by Charles H. Miles to the Masonic order, is also offered for the circuit. This theatre is located in the heart of the downtown section of Detroit and should prove a good location for this type of amusement. The Star, Buffalo, which was long devoted to first-class attractions and was later called the Criterion, and played Shubert Units, is another house that will probably be added to the circuit. The Lyceum Theatre, Pittsburgh, which was for many years one of the mainstays of the Stair & Haviland Circuit, has also been submitted and will probably be added. Theatres are now also being negotiated for in St. Louis, Cincinnati, Rochester, Syracuse, Louisville, Milwaukee, Philadelphia, Baltimore and Washington.

The theatres are to play the attractions on a sliding scale. The minimum portion of the gross receipts played to that an attraction will get are 50 per cent, and will be increased according to the business the attraction does, with a maximum of 70 per cent being given the attraction when it reaches or passes a certain gross.

The style of attractions to be used for the circuit are to be shows which have played the first-class theatres at a \$2.50 scale during the past few seasons, and are to be recast and played at popular prices. Negotiations are on now between Hill and Gatts and several Broadway producers to get the road rights of their recent seasons' successes to be used on the circuit. Musical shows will be an important feature of the circuit, as when the circuit will be in operation it is expected that of the 20 attractions that at least six or seven will be musical shows. These shows are to be reproductions of Broadway successes and carry from 30 to 45 people.

The name of the circuit has not been decided upon as yet, but a meeting, which is scheduled for January 20 of the persons interested in the movement, will reveal the plans of operation and the name of the circuit, as well as the location of its general offices.

WON'T PLAY ON MONDAY NIGHTS

CHICAGO, Jan. 8.—Richard Bennett, playing here in "He Who Gets Slapped," which is doing unusual business, will give no performance on a Monday night as long as he plays Chicago. This is due to the fact that this place is a seven day show town which includes Sunday nights as well. The actor claims the right to at least one night a week in which to relax.

"I'll start it," he said, "perhaps some others will join me, but no matter. The only way to do this is to do it. I won't play Monday nights."

"I don't care how many matinees they give, but I claim the right to one night a week of relaxation. Even an actor is entitled to that. I don't know whether anything will come of it or not but somebody must do something. If the idea is to be implanted in people's minds, I may as well be the one to do it."

Mr. Bennett expects to play an extra matinee on Friday afternoon. The Sunday night show is very well attended, and the following night, Monday, is considered the worst night of the week. Many artists are said to have dodged Chicago on account of the seven night grind.

TREASURER SENTENCED

BOSTON, Jan. 8.—Bert Sullivan, formerly treasurer of the St. James Theatre in Back Bay, was sentenced to six months in jail for appropriating theatre funds. He was found guilty of the specific charge of the larceny of \$750. The case will be appealed, and Sullivan was released on bond awaiting the decision of the higher court.

CARRILLO OPENS IN "MIKE ANGELO"

STAMFORD, Jan. 8.—Revised and reshaped, "Mike Angelo," a comedy in three acts by Edward Locke, with Leo Carrillo in the title role, was presented here last week. The plot of the play is well conceived with the burden of the work of getting it over falling on the shoulders of the star.

The action of the play takes place in a New York studio, where Carrillo is seen first as a man of all work as well as a model, though secretly he has been developing a natural talent as a painter. Of the other characters, four are students. One is a philanthropist who gives budding genius substantial encouragement; another is a penurious person with possibilities who eventually lands a job as an art critic, and another being a Russian violinist.

Angelo is secretly in love with the daughter of his employer, who is supposed to look with favor on a Russian aristocrat. The philanthropist offers a prize in an art competition. It is evident that Angelo will win it, but that the girl may be made happy, he secretly changes the location of his picture and that of the Russian's. Each has chosen the same subject, with the girl posing for the Russian and Mike painting her features from memory. Not knowing of the change of pictures, the Russian destroys Mike's by rubbing it with the cloth cover, and would have made good his claim to have painted the other but for the interference of the girl. Mike of course gets the prize and the girl.

In the supporting cast are Wanda Lyons, Grant Stewart, Robert Strange, Dorothy Mackaye, Gerald Oliver Smith, Byron Beasley and Adrian H. Rosley.

FAMOUS GETS LYNCH CIRCUIT

ATLANTA, Ga., Jan. 8.—S. A. Lynch and the Famous Players-Lasky Corporation are reported to be making a deal whereby the former is to surrender his controlling interest in the Lynch chain of Southern theatres and film exchanges.

The deal involves an exchange of \$5,700,000, it is said, for which Mr. Lynch will relinquish his control of 200 motion picture theatres in the South and Paramount film exchanges located in Dallas, New Orleans, Charlotte, Atlanta and Oklahoma City.

Final contracts and agreements covering the deal are expected to be closed this week. Frederick G. Lee, former president of the Irwin Trust Company, is scheduled for the presidency of the new organization, which may put up a \$3,000,000 theatre on the present site of the Putnam Building at Forty-third street and Broadway, New York City.

This property was acquired by the Famous-Players Lasky Corp., over three years ago, and an announcement of a theatre to be built on that site made then.



HARRISON and MOSS

BILLY HARRISON in *DICK MOSS*
"THE PUBLIC MUST BE SERVED"
Enjoying the Loew Circuit
Thanks to J. H. LUBIN
CHAS. FREEMAN—LAWRENCE PUCK

BUSINESS GOOD IN CHICAGO

CHICAGO, Jan. 6.—If present business at the theatres is any indication of what the managers may expect the balance of this month, it will prove the biggest January receipts in this city for several years.

The surprise of the week is Bernard and Carr in "Partners Again" which is playing at the Selwyn. This show will do nearly \$23,000 this week in a house that was reported unable to do more than \$19,000 at the utmost.

The disappointment of the week is "Orange Blossoms" which opened last Sunday at the Illinois. The critics did not give it any encouragement in their reviews and the public who have paid their good money are very much displeased.

The press recently made mention of the fact that Edith Day, who had the principal role while in New York, would not come to Chicago with the production, but Miss Welford, who was then in the company, would substitute. The Chicago theatre-goers have repeatedly shown, by their lack of attendance, they resent a move of this sort: They want the original cast, or nothing.

The press is backing them in this respect and the sooner the producers learn the truth, as far as Chicago is concerned, the sooner they will profit by it. "Orange Blossoms" is doing poor business and it is a question just how long the show will hold on here. Another production which was worthy of better patronage is "La Tendresse" with Henry Miller and Ruth Chatterton which will leave the Blackstone tonight to make way for Elsie Ferguson in "The Wheel of Life" which opens Monday: Sunday night "Captain Applejack" with Wallace Eddinger and Mary Nash will open at the Harris and on the same night Eddie Cantor in his new show "Make it Snappy" will arrive at the Apollo, following Al Jolson's long and unusually successful run at this theatre: The opening of "Sally" with Marilyn Miller and Leon Errol as its stars will be the big opening for Monday night at the Colonial; this production having been heralded far and wide will no doubt do a big business. The top price of \$4.40 for best seats is asked. It is a question if the public is willing to stand for this price after the first few weeks run here. This was the same price charged for the Ziegfeld Follies. All tickets for this production as well as the other Powers-Erlanger houses—The Illinois, Powers, and Blackstone can now be purchased at the box offices.

The "Greenwich Village Follies" leaves the Great Northern tonight and a new mystery drama entitled "Zeno" comes in to occupy this house on Monday night. The following productions remain; "Thank U" at the Cort, which is doing good business; "Cat and The Canary" also doing nicely at the Princess; "Shuffle Along" at the Olympic which is playing to splendid houses; William Hodge in "For All of Us" at the Studebaker; "So This is London" at Cohan's Grand; Allan Pollock in "Why Certainly" at the Central; Frances Starr in "Shore Leave" at the Powers; the "Demi Virgin" at the LaSalle and Frank Craven in "The First Year" at the Woods.

LAUDER WINDING UP TOUR

Harry Lauder's Road Show tour will conclude its tour at San Francisco on February 17, and on February 20 Sir Harry will sail for Australia, where he will make a tour that is to last for four months. On the completion of this tour Lauder will return to the United States in September and on October 1 will commence another American tour which will start in Vancouver and be completed in New York in April, 1924. Sir Harry will then return to England and tour the music halls there for a year, returning for another American tour in October, 1925.

HURT IN AUTO SPILL

ST. JOSEPH, Jan. 8.—Frank Newman, Kansas City theatrical man, was seriously injured here last week when an automobile in which he and E. F. Allen, also of Kansas City, were riding turned turtle. Newman was pinned beneath the car, his head being smashed and his throat cut. Although he has slightly rallied to treatment, he is not expected to live.

January 10, 1923

THE NEW YORK CLIPPER

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WEBER AND FIELDS PLANNING NEW MUSIC HALL FOR BROADWAY

Reunited Comedians Form \$2,500,000 Corporation to Sponsor New Project Which Will Be Patterned After Their Former Music Hall—Other Productions Included in Plans

With the reuniting of Joe Weber and Lew Fields, and the announcement of the formation of the Joe Weber and Lew Fields Amusement Company, in Wilmington, Del., with a capitalization of \$2,500,000, for the purpose of conducting places of amusements, it is reported that Joe and Lew are to again re-enter business together and to establish a new music hall in the Broadway district and produce shows similar to the ones which made their music hall at Broadway and 29th street one of the most popular places in New York.

Since Weber and Fields again resumed friendly relations this season when they were reunited as stars with a Shubert unit, it is said that Joe and Lew started reminiscing of the past and the many opportunities they had missed since severing business relations. Then word came out that Charles Dillingham was arranging to build a theatre for Sam Bernard and Willie Collier, which was to be conducted along similar lines to the old Weber and Fields Music Hall. Both Collier and Bernard had been members of the old Weber and Fields stock company, and it is said that when this announcement came to the attention of the reunited partners they decided that they would beat their former employees to it and establish a music hall of their own.

The plans, according to the report, are to erect a theatre of an intimate type in either Forty-sixth or Forty-seventh street, west of Broadway, at a cost of \$1,000,000 and to produce shows with a cast of at least 75 people. It is expected that the site will be obtained and work on the erection of the theatre will begin about March 1, and that the house will be ready for occupancy early in the fall.

It is said that the first production will probably be a revival of one of the old Music Hall successes, with Weber and Fields themselves in the principal roles. No effort is to be made by them to obtain any of the members of the old stock company, but that new blood will be used entirely for the production. A feature of

BURGLARS SCARED AWAY

Burglars attempting to crack the safe of the Strand Theatre, Hoboken, were frightened away but a few minutes before they were about to take the \$1,600 placed there by the theatre managers, representing three days' receipts.

Frank Ferrano, watchman at the theatre, was taken by surprise, according to his story, at midnight when two men entered through a small door in the basement of the house and forced him into another room where they bound and gagged him at the point of a revolver. He managed to free himself after a while and was on his way to the police station when met by officers, who hurried back to the Strand Theatre with him.

At the theatre it was found that the box office door had been forced and the safe drilled and ready for a charge of "soup." The money was still intact, to the joy of Jim Powers, who operates the house.

NAMES MISS WHITE IN SUIT

Frances White, musical comedy star, has been named in another divorce action. Mrs. Hazel Reba Donnelly, Fifth avenue modiste, in a suit filed last week against Clinton Thayer Donnelly, publicity agent, not only names Miss White, but complains that on September 2, 1922, she found Miss White and her husband together in an apartment in Chicago in the early hours of the morning. When she surprised the couple they merely invited her to have a drink. Miss White, who was married to Frank Fay at one time, was recently named corespondent by Mrs. Dorothy Stodhardt, wife of Herbert Stodhardt, songwriter.

the production, it is declared, will be the chorus, which will consist of at least forty-eight girls, who, it is said, will excel in looks, appearance and ability any of the famous Weber and Fields star chorus and show girls. It is likely that Ned Wayburn will be chosen to stage the musical numbers and dances for the attraction, and that Joe and Lew themselves will do the balance of the production work.

The theatre itself is to be as similar as possible to the old Weber and Fields Music Hall. It is to have 700 seats on the lower floor, the front of the balcony is to be encircled with boxes seating eight persons, with the remainder to have about 250 seats. Smoking is to be permitted in the balcony and boxes. The scale of admission, it is said, will be a popular one, with the top price being \$3.50.

Besides operating the music hall, it is said that Weber and Fields will also enter the production field as a firm and produce musical shows. This work, however, will be deferred, according to the report, until they have gotten the music hall established.

Weber and Fields played Detroit last week with their Shubert vaudeville unit, and could not be communicated with for further particulars as to their plans.

After separating a number of years ago, both Weber and Fields entered the production field on their own account, and produced a number of attractions. Fields also produced shows at the Fields' 44th Street Music Hall, which is now the 44th Street Theatre. He also produced "The Girl Behind the Counter" at the Shubert Theatre. Last season he headed a Shubert unit of his own, and this year has the Ritz Girl unit on the circuit, besides appearing in the Weber and Fields unit, which is owned by I. H. Herk.

Weber also produced a number of shows after the partnership broke up, his last one being "Honeydew," which played at the Casino Theatre two years ago. Weber, it is said, profited financially after severing his business relations with Fields, but the latter did not find the going as good as his partner.

NORA BAYES ADOPTS GIRL

Nora Bayes last week adopted Irene Bobe, a three-year-old baby girl whose mother had died July 30, 1919, a week after the baby's birth and whose father had left the child with the Child Welfare Federation in 1921 and had disappeared after paying two weeks' board for the care of his daughter. The child had been turned over to the Alice Chap Adoption Nursery, 2160 Lexington avenue, and Miss Bayes had had the custody of the baby since last April.

At her home, 624 West End avenue, Miss Bayes also has a four-year-old boy to whom she is acting as foster mother. In her petition for the legalized adoption of Irene Bobe, before Surrogate John P O'Brien, Miss Bayes stated that her income was more than \$10,000 a year and that she was a Christian Scientist.

Surrogate O'Brien, in his order making the adoption legally binding, said in part, "that the moral and temporal interests of the said minor will be protected by the said adoption," and "that it appears that the said Nora Bayes is a person of sufficient means and is a fit and proper person to have the custody and control of the said child."

"HUMORESQUE" GETS HEARING

Laurette Taylor is appearing this week at the Ohio Theatre, Cleveland, in "Humoresque." No further route has been laid out for Miss Taylor, but it is said, contingent on the Cleveland showing, the attraction will be sent to either a New York or Chicago theatre for an engagement to last the balance of the season.

BOSTON HAS ONE NEW SHOW

BOSTON. Jan. 8.—Boston sees but one opening this week, that of "Molly Darling" at the Tremont Theatre which takes place tonight. Four productions are in their last week, and will be followed by three Broadway plays next week, while three plays have become Boston institutions and show no signs of diminishing popularity.

The plays that continue to draw the crowds and for which no closing date is anticipated in the next few weeks, are "Lightnin'" at the Hollis Street Theatre, with Percy Pollock in the role of "Lightnin' Bill Jones"; "Good Morning Dearie" at the Colonial Theatre, and "The Bat" at the Wilbur. As all three of these productions enjoyed long runs in New York there is no reason to suppose that their stay here will have to be curtailed.

The four companies that enter their last week are "Springtime of Youth," Marjorie Rambeau in "The Goldfish," Walter Hampden in Shakespearian repertoire and Taylor Holmes in "The Rear Car." Following the "Springtime of Youth" company at the Shubert Theatre next Monday the Shuberts will present "The Passing Show of 1923" with Eugene and Willie Howard. "Just Married" will follow "The Goldfish" at the Plymouth, while the Boston Opera House, where Hampden is holding forth, will be dark for a few days, until Jan. 17 when Ruth St. Denis will give her dancing exhibition, to be followed on Jan. 22 by the Chicago opera season for sixteen performances.

"The Rear Car," the new melodrama in which Taylor Holmes is being starred, a play that has not yet been seen by New York audiences, will be followed next Monday night by Pauline Frederick in "The Guilty One," the new play by Michael Morton and Peter Traill which A. H. Woods is presenting. This play is slated for early showing in New York but local audiences will have a chance of expressing their opinion first.

VALENTINE THEATRE SOLD

The Valentine Theatre, at the northeast corner of Fordham Road and Valentine avenue, has been resold by the J. M. H. Realty Company, through Byrne & Bowman. It is held under lease by the Valentine Theatre Company, which still has eighteen years to run. The house has been operating under a motion picture policy.



BETTY GULICK

TRIANGLE GETS JUVENILE WRITER

Joe Davis, head of the Triangle Music Publishing Co., recently added another valuable asset to his business when he accepted from Miss Betty Gulick a lyric entitled: "My Mother's Lullaby." Since then Davis has had a melody composed for the lyric and the song will be ready for general distribution by January 12th.

Betty Gulick is, without a doubt, the youngest song writer in the world. A short time ago she celebrated her tenth birthday. Nevertheless, she has been a very active kiddie. From time to time she has entertained other kiddies at the Vanderbilt, McAlpin and Majestic Hotels with her "Good Night" stories. Two years ago Miss Gulick was a member of Earl Carroll's "Daddy Dumpling" company. She went on the road with it and then finished up at the Republic Theatre, New York.

"KISS ME" BLOWS UP AGAIN

"Kiss Me," a musical version of Jack Lait's play, "Help Wanted," which had been in rehearsal for over two weeks, will not be available for public view this season. As a result, members of the cast last Friday filed claims with the Actors' Equity Association for two weeks' salary due them for the rehearsal period. The claims are filed against George Whiting, an actor, who promoted the show, and Jack Curtis, of the vaudeville agency of Rose & Curtis, who was said to be the financial backer of the show. The reason given to the cast at the time that rehearsals were discontinued was that no theatre could be found to house the attraction in New York in the near future and that the Selwyn Theatre, Boston, which the management had calculated upon, was also unavailable.

Much trouble has been encountered with the staging of "Kiss Me." At the start the show was known as "Genevieve," and Curtis was supposed to be the sole financial backer. H. Robert Law, a friend of Lait, the author, had faith in the production and agreed to furnish the scenery for the show. This he provided at a cost of \$10,000 to himself. As the rehearsals went along, Curtis, it is said, decided that he would not sponsor the production. Whiting, whose wife, Sadie Burt, was to be featured in the show, then got hold of George Meyers, Sam Lewis and Joe Young, who supplied the music and lyrics for the show, and it is said that they, in conjunction with Whiting, would advance the money to enable the show to get under way. In the meantime, William Halligan and Esther Howard withdrew from the cast on account of the uncertainty of the date of production. Jack Trainor and Janet Adair were engaged to take their places.

Whiting approached A. H. Woods to take the show over and conduct its business management and handle the bookings. Woods was also asked to put up a specified amount of money for which he would be given a fifty per cent interest in the show. Woods agreed to do this, under the provision that he could get booking for the show to open in the near future. But after making several attempts to get theatres in New York, and having the Boston house refused him, he informed Whiting and his associates that he could do nothing at this time. During this interval Trainor walked out, and negotiations were again on with Halligan. The latter agreed to come back under the condition that an opening date would be specified, which was agreed to.

After Woods had informed the producers that he could not do anything at this time, they endeavored to get a theatre in Chicago. A house was offered them for a three-week period, but they said they would not enter into any such agreement, as they wanted the theatre for the run of the play. Following these negotiations last Friday, Nat Phillips, who was staging the book of the play, informed the members of the cast that all further rehearsals were off and that they should file their claims with the Equity Association.

It is said that Phillips, a few days before Christmas, had advanced money to some of the chorus girls and a few of the principals and that he had done likewise the following week.

According to Jack Edwards, who was business manager with the company, two checks, issued by Whiting and Curtis jointly, had come back from the bank marked "insufficient funds." One of the checks was to the Pusey Press for \$45, and the other to the Aetna Photo-Engraving Company for \$36.

After the discontinuance of the rehearsals, it is reported that Woods agreed to take over the show entirely and that he would produce it later in the season.

LAWYERS DISSOLVE PARTNERSHIP

The well known law firm of Hess & Kahn, who have handled many theatrical cases in the past, dissolved partnership, and each will continue the practice of law as individual attorneys.

Charles Kahn will remain at the offices used by Hess & Kahn, at 140 West Forty-second street, and will cater to a general clientele. Lyman Hess has opened new offices in the Loew State Building and will specialize in theatrical clients.

SHUBERTS ABANDON IDEA OF OPPOSITION VAUDEVILLE CIRCUIT

**Inability to Secure "Draw Names" Given as Reason for
Change of Plans—Unit Shows Will Continue
As Long As They Last.**

The new Shubert Vaudeville Circuit, scheduled to be placed in operation this month, has been called off. Upon information emanating from a reliable source, Lee Shubert has abandoned his idea of establishing opposition vaudeville and will be content to confine his activities to his present theatrical interests.

A number of contributing causes are said to have precipitated his decision. The most logical of all is a statement that the inability of the booking offices to line up "draw acts" prompted Shubert's tossing up the sponge and washing his hands with vaudeville for good and all time.

One close to Shubert states that it would be futile for him to attempt to compete with the Keith Circuit. Even if they could have lined up the acts, the performers would certainly insist upon salary tilts that would have made the proposition a hard nut to crack.

The straight vaudeville venture had been looked upon to solve the problems of the Affiliated Theatres Corporation, which has been operating the Shubert unit shows this season. With the units closing right and left and the Shuberts unusually shy of legitimate attractions for routing, the vaudeville plan was destined to protect their theatre holdings until a sufficient number of legitimate attractions could be whipped into shape to supplant the vaudeville bills.

Performers, too, were alive to this phase of the case and were naturally reticent about casting their lot with a speculative enterprise. They had a splendid object lesson in the fate of those who had signed with the units. The latter had affixed their names to lucrative contracts prior to the beginning of the season. When their shows "flopped," they were high and dry in mid season and compelled to take anything proffered them at a decided cut in salary. Even at that there are a number of the Unit acts that have not made a connection of any kind since the closing of the show. And as bad off as the latter are said to be, few of them, if any, would have any of the Shubert Vaudeville proposition.

The unit circuit, which started out early in the season with thirty shows and as many theatres, has now been boiled down to fifteen unit shows and two straight vaudeville road shows. The majority of the survivors are being operated by the Shuberts or their allies. Burlesque men who had operated units earlier in the season have all withdrawn them and are making overtures for franchises with either the Columbia or Mutual burlesque circuits. Several of these producers were so sanguine over the possibilities of the unit system that they disposed of all connections with the burlesque circuits. Since their shows have been hauled in they have been haunting the burlesque officials hoping to be reinstated on either wheel.

The sole survivor of the burlesque contingent operating a unit show is I. H. Herk, who is also credited with having conceived the idea of entertainment. At the beginning of the season Herk had a financial interest in half a dozen road shows. At the present time he only retains one on the circuit. That is the Weber and Fields "Reunited," which has been the best money getter of the lot. Herk also operated "Stolen Sweets," which was headed by the Watson Sisters, but this unit was lopped off the list last week, with the Watson Sisters switching to one of the Shubert vaudeville bills.

The present list of surviving units includes "Hello, Everybody," "Midnight Revels," "Oh, What a Girl," "Midnight Rounders," "Spice of Life," "Say It With Laughs," "The Rose Girl," "Main Street Follies," "Twentieth Century Revue," "Whirl of New York," "Troubles of 1922,"

"Frolics of 1922," "Gimme a Thrill," and "The Blushing Bride." The latter is an abbreviated version of Cecil Lean and Cleo Mayfield's starring vehicle of last season, which is being used as a vaudeville vehicle for the same stars.

Several of the above are dangerously near the closing point, and as a matter of protection the Shuberts are condensing a number of their previous musical comedies so as to be able to bridge the gap if any should drop out. Then, too, they have placed several legitimate shows in rehearsal. When the Shuberts and their allies have assembled a sufficient quota of legitimate attractions the surviving units, if there are any, will be closed or revamped into legitimate attractions.

Under the new plan it would seem that the Affiliated Circuit is slated for the discard. Organized primarily as the routing organization of the unit shows it will have outlived its usefulness when the unit policy is abandoned. This will leave Herk in the same predicament as the proverbial king without a castle, or perhaps he may organize another opposition burlesque circuit.

JUDGMENT AGAINST PEGGY

Judgment in the sum of \$705 against Peggy Joyce Hopkins was obtained by Frank Russek, Inc., of 362 Fifth avenue, furriers.

The suit was tried in the First District Municipal Court and was started for a bill due for furs according to the complaint.

ALTHEA BARNES SIGNED

Althea Barnes opened with Eddie Dailey's "Broadway Brevities"

FOUR PREMIERES ENLIVEN PHILA.

PHILADELPHIA, Pa., Jan. 8.—At least four first class attractions new to Philadelphia will open tonight, including straight comedy, melodrama, and musical comedy.

"The Torch Bearers" comes to the Garrick tonight with a successful New York run in back of it, and is a satire on the little theatre movement.

Ed Wynn's "The Perfect Fool" opens tonight at the Forrest Theatre, coming direct from Chicago, previous to which the show had a long run in New York.

"The Monster" comes to the Walnut Street Theatre and this thrilling melodrama is expected to be a good follow-up attraction on the other mystery plays that have been here.

The Mae Desmond Players will present "Alias Jimmy Valentine" at the Desmond Theatre, the popular play which is founded on an O. Henry story.

Plays that are closing this week include, "The Passing Show of 1923" in its tenth week at the Shubert; Pauline Frederick in "The Guilty One," leaves for Boston Saturday night.

Among the plays that continue with no definite closing time in view is "Blossom Time" at the Lyric Theatre to capacity.

MUSICAL SHOWS AND FILMS

SAN FRANCISCO, Jan. 8.—The Strand Theatre which has been for several years successfully showing motion pictures here has changed its policy and now becomes a musical comedy house with a feature picture added. With the opening of three big picture houses all in the same district and the difficulty of obtaining good film service the policy change was decided upon.

SULLIVAN LEASES THE EMPIRE

INDIANAPOLIS, Ind., Jan. 8.—Eddie Sullivan has taken over the Empire Theatre this city, where he will produce burlesque stock and stage boxing shows. The house will open shortly. Sullivan has been managing the Broadway Theatre which plays the Mutual attractions, but resigned last week.

STRIKE RUMOR DENIED

Although the Actors' Equity Association is working on a new standard contract for motion picture actors in the East, which among other things will embody a forty-eight-hour week, there never was at any time a move on foot for a strike, according to Frank Gilmore, executive secretary of the A. E. A. Motion picture producers, as well as Will H. Hays, said Mr. Gilmore, were in entire sympathy with the new working conditions for the movie actor.

The new contract will be drawn up by a special committee appointed by the Council of the Actors' Equity Association, and is primarily intended to prevent the "mercilessly working men and women ten and twelve hours a day, and sometimes sixteen hours, without extra compensation," according to Mr. Gilmore.

"What we are seeking," said Mr. Gilmore, "is a means to prevent a producer from working a cast day and night in order to finish up a picture in a hurry. In that way a production can be finished, perhaps, in half the time it would take ordinarily. But it is very wearing on the actor, and it takes him some time to recover from productions which are made under such pressure. Moreover, he has lost that much work, and when he figured on having a job for a certain number of weeks, he finds it seriously reduced."

"Under the proposed contract producers can use the actors for the forty-eight-hour period for any length of time they wish—in twelve or sixteen hour stretches. But they cannot exceed the allotted time for the week. In addition, we want to make sure by this contract that the producer will definitely employ the actor when he says he will. Some directors will take actors out on location where they will be kept waiting for a number of days before they are actually put to work—and, of course, they are paid only while they are working. In this way actors have often lost engagements that they might have had during the period of idleness. We want to put this on a more businesslike basis and to see that the actors are paid on location while away from home."

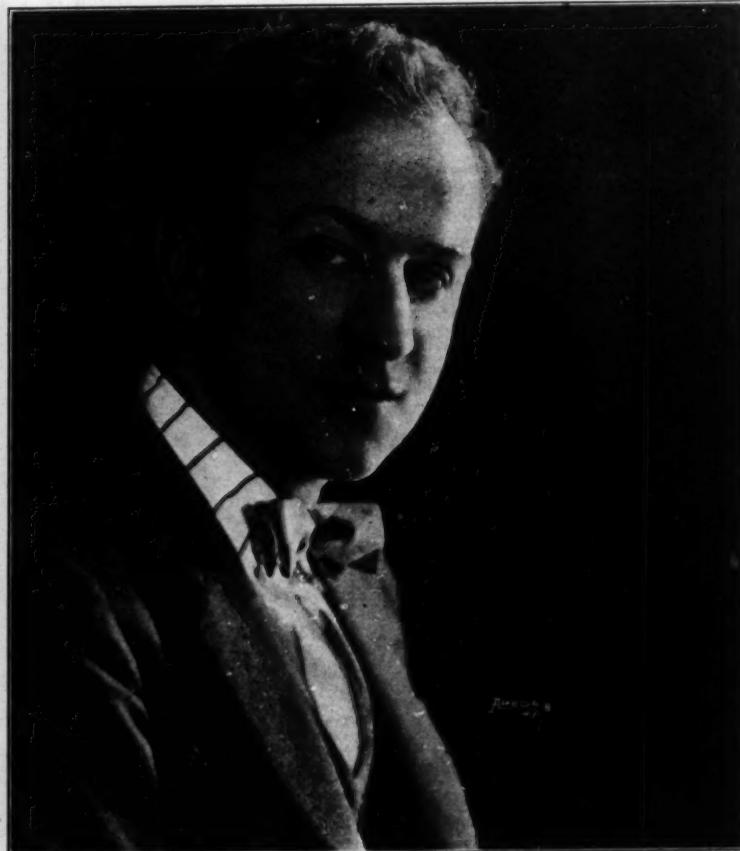
No wage scale would be set, Mr. Gilmore said, as that would depend on the drawing power of the star. Another important point in the contract is the demand that protection be assured to actors, so that directors would not wantonly endanger the limbs or lives of players in order to get stunt effects.

"There is no thought of our striking," said Mr. Gilmore. "The statement that the Equity is discontented with motion picture conditions and is contemplating any such violent measures is greatly to be regretted. What I intended to convey was that our relations with Mr. Hays and the heads of the industry were very pleasant indeed and that our Los Angeles office was drawing up a suggested contract, based on the same principle of standardized form which has been so successful in the stage field. The best way to secure such an agreement is by frank discussion and co-operation, and that is absolutely all we have in mind."

The proposed standard form received last Friday by Equity from Los Angeles provides that a standard week shall consist of forty-eight hours; that an agreement as to the minimum length of time of the actors' employment shall be arrived at prior to each engagement; that actors shall agree to return to work for retakes or additional scenes after the completion of the picture at the same salary provided they are not otherwise employed, and that the employer shall have the right to make any changes or eliminations in the scenario provided the minimum term of employment is not thereby reduced. Should such changes in the scenario eliminate the part entirely, providing the actor is notified prior to the commencement date of the contract, the employer may cancel the contract by paying the actor one week's salary.

"ICEBOUND" OPENING

"Icebound," a new play by Owen Davis, will be presented at Ford's Theatre, Baltimore, next week, by Sam H. Harris. The cast includes Robert Ames, Phyllis Povah, Willard Robertson, Lawrence Eddinger.



CHARLES COMPTON

Juvenile Lead with "The China Blue Plate," Milton Aborn's Vaudeville Operetta on the B. F. Keith Circuit, Booked Solid

January 10, 1923

THE NEW YORK CLIPPER

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CENTRAL TICKET PLAN MAY DISRUPT PRODUCING MANAGERS

Ziegfeld, Dillingham and Others Are Bitterly Opposed To Arrangement—Managers Awaiting Decision in Speculator Case

Dissension is prevalent in the ranks of the Producing Managers' Association, over the announcement that the organization is going through with the plans for the establishment of a Central Ticket Office, which is to commence functioning on Aug. 1. It is stated that Florenz Ziegfeld and Charles Dillingham are unalterably opposed to any plan to market tickets through a Central Agency and that they would desert the ranks of the P. M. A. in case an endeavor is made to force through the establishment of the Central Office. Gus Roeder, general manager for David Belasco, is also reported as being opposed to any plan whereby he would not be able to control the distribution of tickets for his employers' attractions. Roeder takes the position that the Central ticket office would be an arbitrary proposition, and therefore one that he would not care to participate in. Comstock and Gest are also opposed to the ticket office plan and several other independent producers, including the Selwyns, are said to be siding with them.

Messrs. Ziegfeld and Dillingham, though members of the M. P. A., do not attend any of the meetings of the organization, and it is understood that they do not intend attending any future meetings. It is declared that A. L. Erlanger, who is associated with them in numerous undertakings and enterprises, will be prevailed upon by them to withdraw from supporting of any move for the establishment of a Central ticket agency.

Various members of the numerous subcommittees which are handling the details for the establishment of the Central office, have at various times conferred with Ziegfeld, Dillingham and the others who are opposed to the plan. They have outlined the proposition to them and endeavored to assure them that the Central office would prove to be the salvation of the theatre. However, these conferences, it is said, have been to no avail, as these producers have turned a deaf ear toward any entreaties that were offered in behalf of the ticket office plan. They claim that a Central office could not legitimately handle the business of all the theatres through a Central office and fear that if this plan would be permitted to function that much more scandal would be heaped around the camp of the managers and their theatres, than has been in the past, through the "gyp" speculators charging exorbitant prices for tickets for hit attractions.

The managers' organization is watching closely for the decision of the Justices of the Court of Special Sessions in the case of Reuben Weller, a ticket speculator, who was arrested for violating the State law which prohibits the charge of more than fifty cents over the face value of theatre tickets by speculators. Louis Marshall, attorney for Weller, attacked the legality of the law regulating the profit to

NO MORE EXPENSIVE "FOLLIES"

The present "Follies" running at the New Amsterdam Theatre will be the last of the big gorgeous musical productions, according to Florenz Ziegfeld, Jr., the producer of the famous shows. No more of the enormous, flashy girl productions are to be offered, he said, as the cost of production together with the high salaries of the actors and actresses absolutely prohibit it and make it impossible to continue.

"Before the curtain rose on the first performance of this year's 'Follies,'" he said, "nearly a quarter of a million dollars had been spent. In the forty-six weeks of life of a 'Follies' production \$690,000 is spent. This does not include musicians, stage carpenters, electric operators or property men. 'I am not enough of a philanthropist in making actors rich without experiencing a proper return for my own ideas, exacting labors and large investment to keep at it.'

be charged by speculators claiming that his client sold tickets on his own premises, did not have a license to do so nor was it necessary for him to post a \$100 bond as prescribed by the law. Mr. Marshall quoted several Court decisions to uphold his contention, including a decision handed down by Judge Otto A. Rosalsky, which held illegal the price fixing ordinance passed by the Board of Aldermen several years ago.

Robert D. Petty, appointed as a special assistant district attorney to prosecute the case, in opposing the contention of Mr. Marshall, said that "inasmuch as the state requires theatres to pay licenses it has the right to require supervision of the theatrical business, including price fixing. The best tickets for all theatres are controlled by fifteen men, who are banded together to fix prices, and it is discrimination of this kind that is making the people restless and discontented," he said.

The Justices gave the attorneys until Jan. 19 to file briefs in support of their arguments, and announced that they would make their decision a week later.

When told of the arguments made by Mr. Marshall, Augustus Thomas, executive secretary of the P. M. A., said, "it will not prevent the producing managers from continuing their plans for the establishment of the proposed Central Ticket Office in August. There has never been any question but that the managers could dispose of their tickets to any one they chose, and at any price they could obtain for them.

"And, if on the other hand, the court decides that the law is constitutional, the Central Ticket Agency will be strengthened that much more. The Central Agency idea is more concerned with keeping tickets out of the hands of speculators than with punishing them after they have been obtained.

"Of course, this plan will not be 100 per cent successful—no plan could hope to be that. But at least it will give the public an even chance with the speculators, where now they have none."

"At the time that Governor Miller had the bill before him for his signature, the Governor had his doubts as to the constitutionality of the measure, but that did not keep him from signing it."

Mr. Thomas is of the opinion that regardless of what the decision of the Justices of Special Sessions may be the plans for the establishment of the Central office will not be affected, and that if they hold the law unconstitutional, that the public will not stand for gouging tactics, and will refuse to patronize the places of business of the "gougers."

The real estate committee of the Association has been holding meetings daily for the past two weeks, and it is said that they have more than fifty favorable sites for the central office and its branches,

FIRE AT TENT AND SIDE SHOW

The Tent and the Sideshow were practically destroyed by fire Sunday and the Bluebird Ballroom, which abuts on the cabaret property was in danger for a time. The fire was of unknown origin and was discovered early in the morning by a porter who was asleep in the building. The flames had gained such a headway that two alarms had to be turned in and for hours Seventh avenue and Fifty-second and Fifty-third streets were packed with buffs, it being necessary to call out the reserves in order to give the firemen working room.

A five-story tenement house on one side of the cabaret building and the Manhattan Auto Exchange were both threatened for a while but the firemen finally got the flames under control. The Tent which is above the Sideshow, received the greater damage. The total damage is estimated at about \$50,000.

UNIT FOR LEGIT HOUSE

Gertrude Hoffmann's unit, "Hello Everybody," produced by Arthur Klein for Shubert Vaudeville, will play a week's engagement at the Bronx Opera House beginning the week of January 15. During that week the unit was scheduled to lay off, following the Shubert-Crescent date, which it is now playing. The Bronx Opera House had not booked any attraction for that week. The unit will resume its route in Shubert Vaudeville on January 22, in Newark.

This will be the first time that a Shubert unit will be seen in The Bronx, as the Affiliated Theatres Corporation have no house in that borough. It will also be the first time that a Subway Circuit house will be used to play Shubert Vaudeville since the original route was mapped out by the Affiliated. The Bronx Opera House will be in opposition to Keith's Royal Theatre for the week of January 15, as that house is but one block away from the B. O. H.

It is understood that this method of filling in open weeks for the better units will be followed in the future whenever an opportunity presents itself. The Shubert-Riviera, at Ninety-seventh street and Broadway, also looms up as a possibility for a week stand for units laying off whenever that house has an open week.

VAUDEVILLE ACT ATTACHED

"Indian Revelries," a vaudeville act that was playing the Strand Theatre, Perth Amboy, N. J., was attached last Saturday night by Harry Rogers who is associated with Harry Walker, through his attorney Lyman Hess of the State Theatre building, and the local sheriff of Perth Amboy.

The attachment proceeding grew out of an action started in the local court of Perth Amboy to recover from George Addington, the manager of the act, the scenery, costumes and other props used in the offering.

According to Attorney Hess and Mr. Rogers, the act entitled "Indian Revelries" with a cast of five people, was put out by Rogers with Addington as manager. A disagreement arose and some of the members of the cast left the act while others remained. Subsequently Addington took the act out against the wishes of Rogers who claims that the offering is his property.

WANTS LEIBER FOR NEW PLAY

Arthur Hopkins is endeavoring to get the services of Fritz Leiber, the Shakespearean actor, to play the title role in a production of "The Fountain," which the producer desires to stage this season. John Barrymore was to have been starred in the production, but turned it aside for "Hamlet."

FIFTY-TWO WEEKS FOR BAND

SAN FRANCISCO, Jan. 8.—The Sherwoods, the singing band, has signed a fifty-two week contract with the Marcus Loew Co. to play in the California houses. This practically means the Loew-Warfield in this city and the State, Los Angeles.



J. BERCK

Director of the Arcadia Orchestra, Detroit, Mich., the largest dance Orchestra in the United States.

THEATRE MAN IN POLITICS

Sol Bloom, theatre builder, has been put up for Congress as the candidate of the Democrats of the Nineteenth Congressional District, who met at the Cayuga Club, 122nd street and Seventh avenue. A special election to be held on Tuesday, January 30, to elect a successor to Samuel Marx, successful candidate of the last election, who died a few days after election.

Bloom built the Times Square Theatre, also the Selwyn, Eltinge and Sam H. Harris theatres. When he was seventeen years old he embarked in the theatrical business in San Francisco and that business has taken up the major portion of his time. He entered the general music publishing business in 1893 when about nineteen years old and in a short time had eighty branch stores selling music in various parts of the country. This was just after he had built a special part of the World's Fair in Chicago.

Later he became one of the best known men in the talking machine industry and had a large store in this city selling phonographs, records, etc. He was born in Pekin, Ill., fifty years ago and specialized in theatre building for the past ten years.

ACT SUES GEORGE HAMID

George Hamid, who is associated with Wirth, Blumenthal offices, was named defendant last week in four suits filed against him by members of a vaudeville act, who claim a total of \$3,917.50 as being due for salary as per contracts made between them and Hamid. The claims vary from 12 to 19 weeks' salary.

The largest amount involved is \$1,750 for which suit was brought in the Supreme Court by Lucille Anderson who alleges she should receive that amount for 19 weeks' salary. Originally Miss Anderson, through Attorney Robert M. McCauley, included Wirth, Blumenthal as one of the defendants in her action, but since released them.

Other suits are by Florence McMaster who is suing in the Municipal Court for \$875; Constance Marion, asking for \$450, and Lillian Dickman, claiming \$842.50.

According to David Steinhardt, Hamid's attorney, Miss Anderson is holding certain scenery belonging to Hamid, which is the reason she has not been paid, presumably. The act in which the four girls worked was a tank act and played both vaudeville and fairs.

NEW CONNIE TALMADGE ROMANCE

According to reports emanating from Paris, Constance Talmadge will soon become the bride of William Rhinelander Stewart, a New York millionaire. While Miss Talmadge was abroad, not so long ago, friends of the actress declare that Stewart was seen in her company a great deal. Miss Talmadge is reported to have written to these friends, informing them that her engagement would soon be announced.

On December 26, 1920, Constance Talmadge eloped with John J. Pialoglou, tobacco importer, but divorced him on June 2, 1922, on the grounds of jealousy. She has since been reported engaged to Kenneth Harlan, and also to Irving Berlin, although, under California laws, she may not remarry for a year after the granting of the decree.

MARTIN BECK MAY RESIGN

The story that Martin Beck is to resign as president of the Orpheum Circuit is again being circulated. This is by no means the first time the story has been out. Last year considerable credence was given to the report, and considerable opposition to Beck was reported, but he at the Chicago meeting was unanimously re-elected.

The Orpheum's meeting will this year be held in New York on Wednesday of this week.

HAMMERSTEIN SIGNS JOYCE

Jack Joyce, the one-legged singer and dancer, who is appearing in vaudeville has been placed under a five-year contract by Arthur Hammerstein and will be starred in a musical comedy. Otto Haubach, Oscar Hammerstein, 3rd, and Herbert Stoddard, are to furnish the book and lyrics for the play, which will open in Washington on Feb. 22.

VAUDEVILLE

LOEW FOLLIES HURTING SMALL TIME FLASHES

EACH LOSES WEEK'S WORK

More than forty small time "flash" acts which have been playing the Loew Circuit and which have been depending upon that circuit for work during the current month, are finding themselves badly hit by the local "Follies," which are being played and are to be played in all the Loew theatres throughout the country during this month. There are thirty-five houses on the Loew Circuit at present, which includes the Greater New York theatres, and those out of town. Of these, about fifteen or twenty play split week policies and the others a full week stand. Every house on the circuit plays five acts and a motion picture, and one of these acts is a "flash" in full stage, ranging from three to twenty people. Every one of these acts will lose a full week this month, except in towns where the local "Follies" have already been played. But in towns where they were held last week, are being held this week, and in the next two weeks to come, one act will be dropped out of the bill either for each half of the week or the full week, according to the policy of the theatre, in order to make room for the "Follies," which consists of amateur talent who are paid a nominal fee for their week's appearance with the local revue.

Thus far, the Loew houses that have played local "Follies" have been the Gates, the Orpheum, the Avenue B, the Delancey, Newark, Baltimore, Toronto, Dayton, and Buffalo. This week the Metropolitan, the American, and the Victoria are featuring amateur revues for their main attractions. Next week, beginning January 15, the Boulevard and the National theatres will play their local casts. This will leave the State as the only New York house which has not and won't play a local "Follies," and that is because of its locality, most of the patronage being transient.

At the end of the month, it is the intention of the Loew Circuit to take the best individuals from every revue produced in the New York theatres and place these together in one large production to be known as "The Greater New York Follies." It will then be routed over the circuit and played for a full week in each house.

N. V. A. COMPLAINTS

Malinda and Dade have filed complaint against Paul Cunningham, of Cunningham and Bennett, stating that the boy in the latter act is infringing on their "wash-board" bit, which they use at the finish of their act.

Steve Freda, of Freda and Anthony, complains against Mardo and Rome, alleging that they are infringing on their "sheet" gag and "poosh 'em up" business.

Leo Beers has asked that the act called Lee and Beers change their billing, as they are infringing on his name and the similarity is causing a lot of confusion.

ECKL RETURNS TO SHOW BUSINESS

Joseph A. Eckl, who retired from the vaudeville booking field on account of his health two years ago, is again active in that business, having become general manager of the Reliance Vaudeville Agency, which has opened offices in the Putnam Building. Eckl expects to have charge of the books for ten split-week theatres.

ELsie JANIS SAILS

Elsie Janis, sailed for Europe last Saturday on the *S. S. Adriatic*, accompanied by her mother.

CURTIS OFF TO VIEW UNIT

Fred C. Curtis, aide to Ed Milne, in charge of the Pantages office here was dispatched to Chicago to witness the opening of "Steppin' Around," a former Shubert vaudeville unit, which Pantages had taken over for a tour of his circuit and opened Sunday at the Chateau Theatre, there.

Curtis is to remain in Chicago for several days and ascertain the impression the show is making. In case his report is favorable, it is likely, that Pantages will probably close negotiations with several other units from the Shubert Circuit, which are offered for a tour of the Pantages houses. The tour of the "Steppin' Around" show is to be 14 weeks, with the show getting a net salary of \$2,700, and transportation and baggage furnished by the circuit. With the exception of James C. Morton and his family and another act, the unit remains in tact for the Pantages tour. Last week the show played the Garrick Theatre, Chicago on the Shubert Circuit, at a \$1.50 top while this week it is playing the North Side house to a 50 cent top.

KYRA SUED BY HUSBAND

CHICAGO, Jan. 8.—In a cross bill filed in the Circuit Court by Howard McKenzie, a motion picture manager, he seeks an injunction which will restrain his wife, professionally known as Kyra, a dancer, from lavishing \$20,000, her savings, on Alfred J. Symington, an actor who is appearing in "The Whirl of New York" Company with his wife.

McKenzie, since his marriage in 1914, alleges that he raised his wife from the ranks of a chorus girl earning \$15 a week to a star earning \$450 a week. He denies the charge of desertion made in his wife's suit and asserts that Kyra and Symington have been posing as man and wife.

REVIVING EMPIRE CITY QUARTETTE

Harry Cooper, one of the original members of the Empire City Quartette, is reviving that act and will open on the Loew time on Monday, January 15, in Buffalo with it. The other members of the act are new to it.

The original members includes, in addition to Harry Cooper, Harry Mayo, who is now doing a single, Harry Talley and Irving Cooper, the latter now a booking agent under whose direction the act will be seen.

PALACE RESUMES VAUDEVILLE

CHICAGO, Jan. 6.—The Palace Theatre at Flint, Mich., is playing Keith vaudeville again this week after trying Hoyt's Musical Revue, a tabloid, week of December 31. The Palace has played musical shows previously this season, also some touring attractions. The prevailing policy is vaudeville, however.

NEW POLICY AT BORO PARK

The Boro Park Theatre which has been playing Shubert vaudeville started a new policy on Monday of this week. Pictures and concert numbers are the bill. "Lorna Doone" is the film and the Russian Imperial Quartette and Lucille Collette, violinist, furnish the concert portion.

TO DINE LAUDER

A testimonial dinner will be given to Edwin G. Lauder, Jr., vice-president of the B. F. Keith Circuit of theatres on Saturday evening, January 20, at the Hotel Plaza. The dinner is given as a tribute from his associates in the Keith and affiliated circuits.

BETH TATE OPENS JANUARY 15

Beth Tate, the well-known English music hall comedienne arrived here last week, and will be seen on the Keith Circuit. She will open in New York on January 15, and will come into the Palace next month.

PROCTOR FORMS HOLDING CORP.

TO ACT AS PARENT CORPORATION

The F. F. Proctor Holding Corporation, capitalized at \$3,000,000, was granted a charter under the laws of Delaware, last week, through the U. S. Corporation, with F. F. Proctor, George E. Wallen and Clarence E. Wallen named as the principal stockholders. The stock in this corporation, which is to act as a "parent corporation" to the various Proctor corporations, will not be sold to the public, but is being held by Proctor himself and the officials of the circuit.

There are approximately twenty-two different Proctor corporations, which control the various Proctor theatres throughout New York and New Jersey states. Each of these are individual corporations, which have thus far acted as such. All of these will be looked after by the Holding Corporation which was chartered last week.

The individual corporations include one for the four Proctor houses in New York, namely the One Hundred and Twenty-fifth Street, the Fifty-eighth Street, the Twenty-third Street and the Fifth Avenue theatres. Out of town here is one corporation for each theatre, which includes Albany, Elizabeth, Newark, Mt. Vernon, Schenectady, Troy, and Yonkers.

GROCK "HATES" AMERICA

LONDON, Jan. 8.—Grock, the musical clown and variety favorite, has been giving his impressions of America and its people to the English press. It would appear, from interviews printed with Grock, that he is by no means crazy about America. According to the reports, he says that people in America do not look upon an artist as a human being, but seem to treat him as a hobo instead. He says that he has been offered a return date but will not accept it, as he "hates America and its dollars." He further states that some English artists go to America only because they are in need of money.

Grock appeared in America for a very short period, lasting for a few weeks, at a reputed salary of \$3,000 a week, two years ago.

ROBERTS IN VAUDEVILLE

Theodore Roberts, who played several vaudeville dates on the Orpheum Circuit along the Coast, in the early part of this season, will again be seen on that circuit in the Middle West, opening in St. Paul on February 11. He will do a sketch called "The Man Higher Up," in which he will be supported by another man.

ILLNESS FORCES CANCELLATION

CHICAGO, Jan. 6.—Blossom Seeley, headlining this week at the Palace was forced out of the bill because of throat trouble. Rogers and Allen who were featured at the State Lake are finishing out the week in her place.

ANNA CHANDLER ON LOEW TIME

Anna Chandler will begin a tour of the Loew Circuit next week in Buffalo, opening on January 15. It is understood that Miss Chandler is to do a single, and Sidney Landfield is not with her.

CARRELL BOOKING CENTRAL

CHICAGO, Jan. 8.—The Central Opera House at Danville, Ill., resumed Carrell booked vaudeville on Sunday, January 7, playing three acts split weeks, changing bills on Sundays and Thursdays.

COMPLAINS AGAINST PARTNER

A complaint has been filed in the joint bureau of the National Vaudeville Artists and the Vaudeville Managers' Protective Association by Bernice Speer, through her mother, Nellie Speer, against Richard W. Keene, the dancer, who succeeded Olin Howland in the cast of "Our Nell," for two weeks' salary in lieu of notice. According to Mrs. Speer, Keene and Bernice Speer had been doing an act in vaudeville and on December 14 they were booked into Moss' Broadway theatre. Keene had their baggage sent to the theatre, and when they arrived there for rehearsal, were told that Keene had cancelled owing to a sprained knee which he received on his way to the theatre. Keene later told them the same thing. He claimed, according to the complaint, that the injury would prohibit his doing difficult dancing, such as he was doing in the act, for an indefinite period. Meanwhile, according to the complaint, Keene had been rehearsing in "Our Nell," and only a few days after cancelling the Broadway because of his "injured knee," opened in the cast of "Our Nell" and did his difficult solo dance.

Keene told them that he would get a boy to do the act with little Miss Speer, but then didn't offer them the same act but routine an act which they say wasn't worth accepting. When asked for two weeks' notice, because of the sudden closing of the act, the complaint states that Keene refused to pay it, despite the fact that he had been rehearsing in the show, and was fully aware that he was going to close the act, and he could have given them notice before he cancelled the Broadway.

"FOLLIES" FOR BIG TIME

The amateur local "follies," which were played in the Keith, Moss and Proctor split week houses during the past season, are to be featured in the big time full week houses shortly, the first to be presented at the Colonial Theatre during the week of January 22. The cast of the "Colonial Follies" will consist of amateurs recruited from the neighborhood of the theatre.

Six professional actors will appear in the Colonial "Follies," which will include Fred Bowers. Harry and Tom Linton are staging the revue. For that week, Johnny Collins has booked a ten-act bill into the Colonial, which will include Dorothy Raymer, who was signed by him for two years after winning an "opportunity" contest. Ernie Ball will also be on the bill, and arrangements are being made to have him lead the orchestra for the "Follies." Ted and Betty Healy will also play the Colonial during that week, and will probably work in the revue, bringing the total of professional principals up to nine.

This will be the first full week theatre, with the exception of the Eighty-First Street Theatre, and those out of town, which will play a local "Follies" for an attraction. The result of the experiment will be watched carefully, with an eye to presenting these revues in every Keith theatre throughout the country.

CONNORS STAGING ACTS

Anna Frances and her Four Dancing Johnnies opened this week on the Keith time. Vincent Valentini wrote the lyrics and music for the act which was staged by Jack Connors. Connors has also placed in rehearsal an act called "Your Check Please" which he is staging.

Valentini, of the Connors' office, has written the lyrics and music for Dorothy Tierney's new act and for that of J. Frances Haney and Weeks and Walker.

DANCERS LEAVE ACT

Guiran and Marguerite, of the "Realm of Fantasie" dancing act playing the Keith Circuit, left the act last week after an engagement had been completed at the Princess Theatre, Montreal.

VAUDEVILLE

COLONIAL

Nasty weather, big business, an audience consisting for the most part of "lowbrows," and a bill comprising acts which should appeal to that type and its other extreme, made up the performance on Monday afternoon. For the draw, there is Frank Farnum and Louise Lovely, the latter appearing third, and the former second after intermission. Also in the way of "names" are James Thornton and Ruby Norton, and for a flash, C. B. Maddock's "Fifty Miles From Broadway."

The Seebachs were the openers, doing a routine of bag-punching stunts which appealed to the upper part of the house. They did very nicely.

Combe and Nevins are two local boys, but didn't stop the show because of that reason. We don't mean to imply that they didn't stop the show, for they tied it up in knots. Simply that despite the "local" appeal, their friends weren't out front during the opening matinee, for they didn't get a hand on their entrance. But after the audience got a flash of their appearances, heard their voices, noticed their rendition of numbers, and warmed to their personality, it was a cinch to stop the show and that's just what they did.

Louise Lovely, assisted by Wilton Welch, a cameraman and electrician, offered "A Day at the Studio," which will be built into a very interesting offering and good business attraction for any house, with a little more work. Monday afternoon being the first performance, there were quite a few rough spots which one could pick on, but which will smooth out with a little time. The opening bit could be improved with the use of a "director" to yell instructions at them instead of going through the scene as though it was a sketch, for the public is becoming "wise" since the Lee Kids and "Merton of the Movies" have made their appearance. The idea of taking pictures of the audience, and kiddies in specialties, is good for a follow-up on business next week, when the pictures are to be shown.

Ruby Norton, assisted by Clarence Senna at the piano, was more than pleasing in the fourth spot. Miss Norton recently returned from England and hasn't been seen here for two seasons. Her repertoire is selected well and her voice exceptionally good. Senna is a great showman and helps materially in putting the act over successfully.

"Fifty Miles From Broadway," featuring Harry B. Watson and Reg. B. Merville, closed the first half, being a solid hit from start to finish. The "slate-curtain," for which H. Sears is given credit, is one of the cleverest bits we've seen as yet. The talk and the entire cast is good, and instrumental work being very well done.

James Thornton opened the second half and also stopped the show. Thornton is as popular apparently as he ever was, his material getting big laughs.

Frank Farnum, and Company were the hit of the show. Farnum's dancing, the "kootch" dancer, the girl solo singer and dancer, the lady orchestra (Paul Specht's), and the two boys all go to make up a wonderful act, and the scenic effects are not to be forgotten. Shirley Dahl, Christine Marson, Jackson and O'Rourke are the names of the specialty artists. O'Rourke, in particular, deserves mention. An appearance that does credit to any production juvenile, a tenor voice that can pack a concert hall, and a personality—what a great chance some producer is overlooking in this boy!

Winsor McCay offered his animated cartoon, which is a great novelty and very clever. McCay, however, seemed to get discouraged when the audience didn't laugh or applaud, and left the stage without reappearing for a bow before the film was over. He shouldn't have been licked so easily, for with the night audiences, which draw a different type of people, he'll go over great.

Paul and Pauline closed the show with a snappy aerial act. G. J. H.

VAUDEVILLE REVIEWS

PALACE

An unusually good show that was run off without a hitch. The nine acts included many headliners.

Howard's Spectacle contained an intelligent set of ponies and dogs, all of them making an appearance that evidently was the result of great care and grooming. The stunts required of the animals does not tax their physical strength, but just brings out their cleverness.

Being deuced is nothing in the lives of Fred Miller and Bert Capman, who are at home in that spot and certainly well fitted for it as well. Their routine of soft shoe and eccentric dances are different and well presented. One of them seems to improve with each performance in his difficult ankle work.

The Oriole Terrace Orchestra, a twelve-piece combination of outstanding merit, under the leadership of Dan Russo, made its local vaudeville debut, proving itself to be a marvelous dance outfit of great rhythm. The orchestra passed up a perfectly good chance to come up to the high mark registered by at least three other orchestras that have played the house in the past, by merely playing a book of selections for the most part uninteresting to vaudeville patrons, and the kind of special arrangements that bring out the versatility of the various musicians. Russo gave a demonstration of the excellence of his soloists, etc., and overlooked the fact that variety was needed in the songs and that the orchestra should have been turned loose at some time or other to make the impression of which they are capable. The act is done in "two" with cys, with little or no lighting effects, excepting an occasional spotlight. One of the cornet players is a wonder, and Russo has evidently a soft spot in his musical heart for the accordion. Most of the selections played were so-called popular songs, but some of them are destined never to become really popular. As soon as a familiar tune was heard the result was decidedly different.

"Sublime and Ridiculous" is still the vehicle of John T. Murray, recently seen in a musical comedy, and Vivian Oakland. The three comedy bits comprising the act—man and his lady friend and how different his actions are to his wife and Spanish business all registered for hits.

The first half was closed by Arnold Daly and company in a one-act playlet entitled "Moral Courage," adapted by Daly from the German of Felix Salten. Daly is in the role of a young baron leading an aimless life, apparently. He is supported by John T. Royle, as a doctor of medicine and brother-in-law to the baron. Miss Betti Baker is the doctor's wife. The act is reviewed in detail on another page, under "New Acts."

"The Realm of Fantaisie," with W. Wania and Stasia Ledova, in place of Marguerite and Guiran, who closed in the act recently in Canada, opened the second half. Others in the offering are Jimmy Lyons, doing his monologue between scenes, "The Eight English Rocket Girls" and Maxwell Hetricke. The new dancers in the act are unusually good and ambitious, especially Miss Ledova.

Duci De Kerekjarto, violin virtuoso, with Maurice Eisner at the piano, duplicated his successful rendition of classical selections done here several months ago. The patron who forgot himself and cried "bravo" can hardly be blamed, for the violinist gave a remarkable performance.

The next to closing spot brought Fanny Brice in some new songs, the comedienne scoring her accustomed hit.

The Briants closed the show in "The Dream of the Moving Man," a comedy pantomime act that held them intact until the finish. M. H. S.

EIGHTY-FIRST STREET

Six vaudeville acts of exceptional merit and Wallace Reid in a new cinema play, "Thirty Days," comprises the bill which ushered in the new week on Monday. This film, incidentally, was the last to be made by the movie star prior to his recent breakdown. The audience seemed pleased, if anything, at this opportunity of again viewing the popular star who has been figuring so prominently in the news of late. Despite reports that Reid had been under the influence of the morphine habit while this picture was in the making, there is not the slightest evidence of it to be found in his work.

Barbette gave the vaudeville section a thrill opener in a number of slackline stunts and acrobatics on the rings. The utter abandon of the performer while whirling through the air at top speed, maneuvering with a rare degree of ease, thrilled the mob to the core and even made the reviewer dizzy. At the very end of the act, the bobbed blonde wig was lifted, displaying a close-cropped youth rather than the girl we had been fooled into believing was doing the act.

Paul Murray and Gladys Gerrish followed with "Studying Stars," in which Miss Gerrish gave faithful reproductions of Marilyn Miller as "Sally," Ann Pennington in "The Baby Doll" song from a previous "Candals," and later joining her partner in a duet of "The Love Nest" from "Mary" and "I Love You" from "For Goodness Sake." In the latter number they also incorporated a clever business dance that sent them over for many resounding smacks of applause.

"When Love Is Young," a delightful abbreviated comedy by Leroy Clemens, held down the sketch spot to a nicety. Clemens has taken a typical Booth Tarkington formula and has transplanted to the vaudeville stage a phase of life among Young America as is. The central characters are youthful sweethearts, scarcely beyond the pinafore and short trouser days. The boy is the bashful type which Gregory Kelly does so well in the Tarkington plays, and which Tom Douglas does exceptionally well in the playlet. The girl is a feminine "Merton," with cinema aspirations equally ridiculous. At the curtain we find them at neither ends of the parlor settee, the boy too bashful to assert himself and the girl waiting with expectation. When he finally brings himself to propose, his proposal is waved aside by the girl, who confides in him her movie aspirations, and justifies the refusal by telling him marriage would retard her progress.

At this stage George Dudley, a wise-cracking finale hopping collegiate, comes upon the scene with a five-pound box of chocolates which instantly wins the girl over. The timid youth, prompted by the girl's kid brother, a veritable Penrod, meets the bully in a frantic encounter which is a comedy scream, yet convinces his girl that he's the hero for her. George and his chocolates make a hasty exit.

The act is a corker. It is cast with just the proper types and contains a wealth of humorous material that is capably handled by all.

Shaw and Lee were other valuable assets to the comedy division in their familiar routine of jesting and dancing.

The Wilton Sisters, youthful harmony singers, remind one of the Duncan girls. They open with "How'd You Like to Be a Kid Again?" One of the girls follows with a classic solo, with both joining hands for an instrumental number, utilizing piano and violin in jazzy selections. They follow up with "Swanee River Blues" and wind up to good applause with "Choo-Choo Blues."

Charlie Ahearn and his comedians registered the usual comedy hit in the closing spot of the bill. E. J. B.

CENTRAL

"The Rose Girl," the show at the Central this week, is fine entertainment in the revue portion, which is composed of a condensed version of the musical comedy of that name, and superfine entertainment in the vaudeville portion, mainly through the efforts of James Barton, who ad-libbed his way into the most rousing hand that the walls of the Central have echoed with in a long time.

Part one starts off with a number entitled "Who's Who?" and in it we are introduced to the various characters that appear in the afterpiece. This is all done to music and is better than the average we have seen both as to idea and to lines. The close of this act is the song "Chicago" done by the girls, and led, in great style, by Hattie Althoff.

The Arco Brothers present an excellent hand to hand balancing act, performing a couple of tricks that are winners. At one time during the course of the act one of the men gives an exhibition of muscular developments that is pleasing and is not a bit disgusting, as these exhibitions so often are.

Louis Simon and Company present an act called "Dr. Pipp's Patient," written by Simon, who takes the part of the patient. The others in the act are Leila Romer, as the wife; Gladys Hart, as the nurse, and Jerome Bruner, as the doctor. The act concerns a shrimp who is being henpecked by a bulky wife who desires his demise and who brings him to a hospital, offering the doctor \$1,000 if he does his best and the patient dies. The entire hospital staff proceed to do their best and poor Simon gets a pretty bad deal until the tank containing a new anaesthetic leaks and gives him his liberty. The sketch is good for solid laughs all the way through, but the finish is a trifle weak.

Hattie Althoff presented a number of songs, her sister accompanying her at the piano. Let it be said now that the sister's playing is greatly improved since she last appeared at this house and that the number she used for a solo, while more difficult than her former vehicle, was exceedingly well executed and adapted for a vaudeville audience. Miss Hattie Althoff sang number after number and endeared herself more to the hearts of her listeners with every one. She has a way of throwing her personality across the footlights that gets you.

Then came Jim Barton as a special attraction. The act was billed as his "Latest Comedy Offering," but was his familiar "drunk" scene. Nobody cared, however, as his drunk is one of the funniest things we have witnessed and he stays in character remarkably throughout. A lot of his work is ad lib and it takes a clever straight to feed him. He romped away with the laughs and had them howling from the minute he stepped on the stage. After he had finished his souse scene the audience would not let him go until he had done a couple of dances for them. These were so well received that he could have kept on dancing for half an hour if he had wanted to. It should be remarked that in spite of the poor weather the Central enjoyed the best house they have had in weeks.

The second part is in the form of a continued plot and is well presented, although the juvenile is weak in act and the ingenue not much stronger. The comedy is provided by Shep Camp, Louis Simon and Leila Romer, with Hattie Althoff doing some great work as the soubrette. The playlet is tastefully set, the original settings being used as far as possible. The ladies of the ensemble in this show are more pulchritudinous than those that have been seen at the Central lately and they have been taught to dance cleverly. The grouping and dances have been well arranged. Of the musical numbers the one that sounded best to us was "My Eyes Are All to Blame," but perhaps Hattie Althoff was responsible for making this sound so good.

C. C.

VAUDEVILLE

BROADWAY

Opening the bill at the Broadway this week were Palermo's Canines, a dog act in which the animals possess unusual intelligence and ability. The featured canine has been taught to do some great balancing especially on his front legs, and does excellently when he is thrown into the air from one person to another, landing on his front legs on his trainer's palm and holding it.

Harry Stoddard and his band continue to be headlined at the Broadway, it being the sixth consecutive week of their appearance here. The routine remains comparatively the same with but one new number, "Burning Sands," being added, with the members of the orchestra in Sheik costume. The so-called radium paint effect is used in this number on the costumes. Stoddard has added a new back drop to the act and the change is welcome, the new drop being a decided asset.

Pilcer and Douglas, assisted by George Raft, have an excellent little revue entitled "Concentration" that went big with the house, although they closed the show with it. Miss Pilcer is possessed of unusual charm and sings her various numbers in a manner that gets them across, although her voice is not powerful. She also dances well and gives a fine performance in general. Douglas provides the comedy element, singing and clowning and occasionally doing a step or two when his part calls for it. The two comedy numbers he sings in the middle of the act are well handled. George Raft is a dancer of ability and does a great tango with Miss Pilcer, Raft being dressed as a Valentino, South American type. The act is a fine vehicle.

Zeck and Randolph have what can be termed a "refined" act, but the refinement does not stop the act from being funny. Miss Randolph appears first behind a heart-shaped effect in the back and tells how foolish the bridegroom usually acts. Zeck joins her and asks what can be done about it. She tells him of a school for bridegrooms that is being conducted and he promises to call. When the lights go up a prettily set interior is disclosed and Miss Randolph enters, closely followed by Zeck, who announces that he has come to take a lesson in how to behave. The act abounds in bright lines and some good situations, one of the funniest of which is Zeck's argument with a dummy that is to be used as best man. The act ends with Zeck proposing marriage to his teacher and the two of them going off, arm in arm, singing "Carolina," the finish being a fade-out effect. The act gets a good hand and richly deserves it.

Moore and Freed, although this reviewer has seen them a number of times, continue to be a treat. Their novelty playing never fails to score and the balloon stunt at the finish, with a song being played by allowing the air to escape from a toy balloon is always a knockout, as it was at the Broadway.

Al Wohlman works up to his audience as he goes along and does some great work at the finish to put him over. He opens with a college cap and tells about having received his diploma from the correspondence schools. He then proceeds to read some testimonials which contain puns that are sometimes funny. Some of them are new while others are not so new. His best work comes in his singing and character work. His conception of how three different men would propose to a girl, giving a gambler, an actor and a tailor, is a fine piece of work. His Jekyll and Hyde are also fine.

Will and Gladys Ahearn have a boy and girl rope-swinging act that is pleasing. The girl is good-looking and a neat dancer and Ahearn has a good line of comments on topics of the day which he delivers without the gum chewing that is customary in acts of this kind. They work up their tricks well but seemed somewhat hampered by the narrow apron at the Broadway.

C. C.

RIVERSIDE

A good sized audience witnessed the opening performance at this house on Monday afternoon and was rewarded by an exceptionally good bill.

Bill, Genevieve and Walter opened the show and gave it a fine send-off with some excellently executed cycle riding. The clown comedian was excellent and gave evidence of fine showmanship. The Du For Brothers accelerated the speed with some singing and dancing. The boys work in tuxedos, look well and work with evident pleasure. They do some special songs, well written but seeming to have little connection with the act itself. After the movie number if they did something which had to do with its subject or produced it in another way, they would get much more out of it. The dialogue bit needs brightening up but the dancing carries the act over successfully.

Aunt Jemima, headlining the bill, scored an applause hit of enormous proportions. She sang songs almost innumerable, every one of which was applauded to the echo. Joe Raymond and his orchestra are a decided hit in the act and for an encore she left the stage and left it all to them. They made the most of it and with some well selected and finely played selections had a hit all of their own carefully stowed away when she returned to take a bow at the finish. She did not sing again, although the audience loudly demonstrated their desire in that direction. Another song at the act's conclusion would have helped wonderfully for the audience wanted more.

Gus Fowler, the English watch manipulator, baffled the audience with his sleight-of-hand work. His setting and props represent a small fortune in coin of the realm and makes a very striking setting. The finesse with which he works is remarkable.

Leavitt and Lockwood, assisted by Brother Ray, held the fourth spot and had to work like Trojans to overcome the restlessness caused by a long wait. We cannot see how this wait can be eliminated because the setting of the piano in one is mostly at fault for it and Fowler's set is so solid that it is necessary to await its clearance before the piano can be moved onto one. The act is a very clever concoction of comedy situations. Nobody could tell from the billing whose brother Ray was. Their hard work and clever vehicle resulted in their stopping the show.

Rae Eleanor Ball and Brother opened intermission and were conclusive proof that any audience loves good music. They were forced to encore with their violin and cello rendition. The big applause at the act's end was a tribute to their fine playing.

Mabel McCane and Company in a playlet composed of six people, five scenes and interspersed with song and dance, also met with decided approval. The act is a big flash and scored.

Bob Hall held the next to closing spot and scored with his extemporaneous rhyming. He is clever and got the most out of a number of clever bits.

"Creations," designing costumes on living models from the plain material without sewing, proved a good closing novelty.

R. O.

MCKENZIE BRINGS COUNTERSUIT

CHICAGO, Jan. 8.—A countersuit for divorce has been filed against Kyra the interpretive dancer, by her husband, Herbert McKenzie, in the Circuit Court.

In the original complaint filed by Kyra against her husband, charges of desertion were included with the usual statutory grounds. These allegations were generally denied by her husband, and his counter-action charges the dancer with having toured the country posing as the wife of one Alfred J. Symington, who is being named by the husband as co-respondent.

Kyra is appearing in the Shubert unit, "The Whirl of New York," and her husband is business manager for D. W. Griffith.

PALACE

(Chicago)

The show here on the whole is a good one, and under favorable conditions should provide pleasing entertainment. On Sunday afternoon, it was handicapped, owing to a late start, caused by delayed trains, and many other things which went wrong. The headline honors are split between Harry Houdini and Chic Sale.

The Browne Sisters, last seen with Bothwell Browne, are again doing an act of their own, with which they opened the show. The girls are pretty, and use the accordions to very good results.

Jessie Reed offered a cycle of songs in the second spot, and gave a good account of herself with him. She has a pleasing voice and delivers them effectively.

Al K. Hall and company appeared in "The Sap," kept the laughs coming all the time they were in view, Hall's work being very funny. The applause at the finish was very big.

"Helen of Troy" was offered by the Marion Morgan Dancers, which belied the fact that it was playing under difficulties by the smoothness with which it ran. It is beautifully staged and the lighting effects are great. The dancers are all artists, and do their work excellently.

One of the big hits of the show were William Sully and Genevieve Houghton, who offered a clean and appealing comedy skit, called "Calf Love." Sully is a comedian and dancer of the Cohan type and will be heard from very soon. Miss Houghton is sweet to look at, and besides being a great foil for Sully, sings in a very good voice.

Houdini's act was preceded by a trailer, which showed on the screen, an escape effected in China, a collision in mid-air while taking a film, and then offered his "water-torture cell" stunt, in which he made his personal appearance. This is practically the same act which he offered in picture theatres in connection with one of his own film.

Chic Sale found the audience rather tired and restless, and had to work them up all by himself, which he did rapidly and after stopping the show cold, was compelled to render a speech.

The Novelty Clintons closed the show with their familiar offering and did well.

G. J. H.

STATE LAKE

(Chicago)

Two of the acts being presented at this house are straight talking affairs, no singing or dancing to break the line of talk. Neither can come under the head of the classification of sketches. Frank Davis figures in both acts and has the knack of making talking acts take on the value of great comedy, both acts being strong factors in the success of the bill. Davis appeared in his own act of Davis and Darnell, and later substituted in the act of O'Brien, Allman and Daly.

J. Robert Pauline, who scorns the name of hypnotist is the biggest feature of the bill and offers admirable entertainment, rich in comedy and novelty.

Leon and Coffer, offered some illusions which were splendidly done, and worthy of the highest praise.

Harry Jolson, brother of Al, assisted by a girl on the stage and a plant in the audience received liberal applause for his songs and for the novel way he presented them, via the plant route.

Hector and Pals is a group of dogs which perform some interesting tricks, puzzling observers by appearing to understand words spoken by their trainer.

Browns' Pedestrians, no longer are a "new act," but always sure fire comedy, to the extent of being an important factor in the general value of the show.—R. E. R.

HOFFMANN RETRACTS COMPLAINT

The complaint recently made by Max Hoffmann on behalf of Gertrude Hoffmann in the N. V. A., against M. Golden, in which he claimed that the latter was infringing on Miss Hoffmann's act by producing the "Movie Masques" act, has been withdrawn after a meeting between Golden and Hoffmann, and an investigation. It was found that Golden had produced his act before the number was placed in Gertrude Hoffmann's act, and that there is no similarity between the acts.

Having made public his complaint, Max Hoffmann also desires to make public a letter of apology to Golden, in which he states that he was wrong. The letter is as follows:

"January 5, 1923.

"DEAR SIR:

"Regarding the complaint about infringement on one of our scenes by Mr. Golden, I wish to state that we have just met and on discussion of the matter found I was in error. I therefore withdraw my complaint with apologies to Mr. Golden, and beg to remain,

"Sincerely yours,
(Signed) "MAX HOFFMANN."

MONKS ON A RAMPAGE

Monkey shins that were not programmed confronted Manager Emde, of Proctor's, Mount Vernon, last week. When he arrived at the theatre last Sunday to open up for the matinee, he found his staff exhausting every known method of persuasion to persuade a couple of baboons which are used in Max's Circus to refrain from an inspection tour of the city and embrace their temporary homes in a traveling case.

RE THE ARNAUT FAMILY

In a review of the Coliseum Theatre published last week Nellie Arnaut and Brothers were mentioned as being the brothers and sister of the Norville Brothers, the Arnaut Brothers, and the children of Olympia Desval. This relationship to the Norville Brothers and Olympia Desval is denied by the Arnauts, who state that Nellie and her brothers and the act known as the Arnaut Brothers are the only members of their family playing vaudeville here at present.

AMATEUR FOLLIES FOR 81ST ST.

"Hello 81st Street," "a neighborhood follies" production, with the cast comprising the winners of the recent opportunity contests will be the chief entertainment feature at that house next week.

OWENS HEADS FILM CO.

Ray C. Owens, formerly personal representative for Charles H. Miles, is now head of the Ray C. Owens Film Co., Inc., a new \$500,000 concern of Detroit which will engage in the manufacture of two-reel comedies. Owens has selected the site for a studio and will make all of his pictures in the Detroit plant. With the starting of the film concern, Owens severed his connections with the Miles interests.

HARRY CARROLL COMPLAINS

Harry Carroll, who is now appearing in vaudeville with Vivienne Segal, has filed complaint in the N. V. A. against a vaudeville team known as Willing and Jordan, who are playing the Loew time. Carroll claims that they are infringing on his exclusive song called "Promise Me."

J. A. COBURN'S MINSTRELS

J. A. Coburn's Minstrels—Sanford, Fla., 11; New Smyrna, 12; Ft. Lauderdale, 13; Miami, 14-17; West Palm Beach, 18-19; Ft. Pierce, 20; Daytona, 21-23; St. Augustine, 24; Palatka, 25; Gainesville, 26; Lake City, 27; Valdosta, Ga., 28-29; Tifton, Ga., 30; Fitzgerald, 31; Brunswick, Feb. 1; Maycross, 2; Savannah, 3; Paris Islands, 4; Charleston, S. C., 5; Augusta, 6; Sumter, S. C., 7; Florence, 8; Fayetteville, N. C., 9; Wilmington, 10.

January 10, 1923

THE NEW YORK CLIPPER

H

VAUDEVILLE

HAMILTON

(Last Half)

Foris and West, in tuxedos, present a fine tumbling and hand to hand balancing act with just enough pantomime comedy to keep the audience laughing and applauding. They work easy and the cigar bit is worked up nicely. Many of their stunts are difficult but they are so accomplished that they make them all look easy.

Mable Burke, assisted by Lucille Dumont, presented a pleasing novelty in her "Song Revue of 1922 Song Hits." Both girls have fine voices and Miss Dumont plays the piano to accompany Miss Burke. Their voices blend delightfully and their numbers are well chosen. The piano solo of Miss Dumont is well done. The feature of the act is the illustrated song portion in which the publishers come in for a good plug. Songs are flashed on the moving picture screen and the action attempts to illustrate the lyrics while the number is being sung by the Misses Burke and Dumont. The closing number got a great plug.

Wood and Wyde, doing their "All Right, Eddie" piled up the laughs all the way through although their hand on the finish was not so strong. The audience at this house ate up every gag and didn't muffle a line. Eddie, with his solos, had them in howls and a couple of women in the house pretty nearly went into hysterics. At times Miss Wood was not heard in the back of the house so that whispering interfered with the progress of the act as the lines were explained to each other by the audience. But the act went well generally.

Sam Moore and Carl Freed, in "Spoon and Ballooning" presented a musical novelty act that practically stopped the show. The music is good, the comedy funny and the boys seem to enjoy their work. The musical balloon at the finish is a distinct innovation and brings down the house.

Max Cooper and Irene Ricardo, doing their comedy act, "Did You See My Horse?" tied them in knots all the way and stopped it cold at the finish. Miss Ricardo with her Hebrew accent and her fine comedy sense got every line over in a telling manner and the house warmed to her from her first word to her last. Cooper makes a fine straight for her and helps her along to the utmost.

The Humphrey's Dancers closed the bill. This act is by far the most beautiful thing of its kind in vaudeville, in fact, one of the most beautiful acts in all show business. The girls are pretty, well-formed, graceful and efficient. The grouping and staging are of the highest order and every number in the act is as close to perfection as anything we have ever seen. The fountain effect for the opening is a thing of rare beauty, a gem of grouping, dancing and lighting. The second number is a gypsy tambourine dance that is done with supreme artistry, a joyous play of emotions done by a young girl whose head, eyes, shoulders body and feet tell an entire story without a spoken word. The nautch dance, the dance of spring and a dance done with a cloth, giving an impression of nymphs fleeing from a storm were all of the finest, all so good that it is difficult to pick out the best.

The picture was "East is West" and Manager Bruns had his charming usherettes in dainty Chinese pajamas in order to lend atmosphere to the house.

C. C.

AMERICAN

(Last Half)

They do a big matines business here, but the one disadvantage in the running of the show, is the breaking up of the vaudeville bill with motion pictures. A news reel, a comedy film, and other short subjects, even slides, are shown between acts every now and then, which doesn't help the running order of the bill any too much, or the acts themselves, for by the time one act has warmed up the audience sufficiently to make the going a little easier for the next act, a film is shown, and then the next offering has to work as hard as though they were opening the show.

The openers were Ed and Mack Williams, a neat appearing pair of "hoofers," who do very good eccentric dance work, but don't do taps very faithfully. However, the boys worked hard, and gave a good account of themselves. Their eagerness to please ran away with them, and they did too much. One number less would speed up the act.

Following the news reel, Newport, Stirk and Parker also did well on the merits of their acrobatic and comedy dance work, although the actual comedy bits themselves were very poor consisting of amateurish hokum. Two men and an attractive girl comprise the trio. A lot of cutting would also aid this act tremendously, and the elimination of unnecessary bits can easily be made in the comedy.

Harrison and Moss are doing an act very similar to that which Jo Jo Harrison recently did with some one, but the Harrison in this act doesn't bear any resemblance to the "plant" comedian who was originally carried by Phil Baker. The opening of this act needs revising entirely, with the injection of newer songs. The "plant" does a "sousé" at the start of his work, which consists of some old gags, a hokum recitation, and finally singing "Lost" for the finish, which left the gang here applauding and whistling their approval.

One of the neatest three acts we've seen in a small time house came with "Syncopated Moments," done by two boys and a cute little girl with lots of personality. The personality goes particularly for the girl, as well as the boys. They sing, play piano, saxophone and clarinet, and have routines an act which should make for the better houses in very quick time and make good there.

G. J. H.

COLISEUM

(Last Half)

The attraction for the last half was Constance Talmadge in "East Is West," and the heavy play given the film up here was rewarded on Thursday night when the house almost sold out. The lobby was decorated in Oriental effect, the men in the lobby, the ticket-taker and all the ushers were attired in Chinese costumes. The atmosphere of the Far East was carried out perfectly by Emil Groth, the manager here, in every possible way. Even the overture consisted of a medley of numbers from "East Is West," and others of yellow flavor.

The vaudeville bill itself contained enough good entertainment for any bill. Josephson's Icelanders started in with their exhibition of "foot" jiu-jitsu. The act has had things made somewhat easier for its opening, by a slide shown at the beginning of the offering, which shows a reprint of an item by Hugh Fullerton, from a Chicago paper, which announced that Josephson, with his methods of self-defense, could easily lick Dempsey or anyone else. While some may consider it far-fetched, it aroused the interest which Josephson himself would otherwise have had to work up.

Elmer El Cleve stopped the show in the second spot with his xylophone. El Cleve has a clean-cut personality, and a nonchalant manner of working which won the good graces of the audience immediately, and he was called back for several encores. After stopping the show on his merits, he delivered a number which a "plunger" sang from a box.

Jack Kennedy and Company offered their golf comedy, which was a laugh from start to finish. Several new line have been injected into the act since it was last seen here, although the plot and major portion remains the same. The supporting cast, consisting of a juvenile team, and a woman are excellent.

The hit of the show were Rockwell and Fox, who registered a laugh a line. What we admire about George Rockwell's work particularly, is the fact that he proves that an act can do hokum comedy without stooping to vulgarisms, and shows that one needn't use a lot of "hells" and "damns" to get laughs. There isn't one objectionable line in the act, and the dicto on used would do credit to a university professor of English. The "banan" bit is a classic of comedy, though in the hands of anyone else it would probably seem like a stall for applause. After keeping laughs coming, with the regular act, they offered a new bit, in which Norton L. Stevens assisted them. Stevens was made up perfectly as Dr. Coue, according to the pictures we have seen of that psychologist. Rockwell announced his presence in the audience, and had him take a bow. The dignity and make-up of the character would convince anyone that he wasn't a fake, and the cheers of the audience rang out while the orchestra played the "Marsellaise." Finally "Dr. Coue" was asked on stage, and here a comedy bit of clowning was put on by the trio which threw the audience into hysterics.

James B. Donovan and Marie Lee followed. The "King of Ireland" comedy also found fertile soil and the laughs came readily. Marie Lee's personality warmed the audience to her, and the song and dance bits went over nicely.

Piatov and Natalie closed the show, presented an attractively mounted dance offering. Piatov does some great balle work, as does his pretty partner, who also shines with her toe-dances.

G. J. H.

STATE

(Last Half)

The Three Philips, supplied an entertaining routine of juggling and novelty risley work in the opening spot. Some of the stunts were difficult as well as clever, all done minus the usual stalling done by such acts.

In the second spot Jones and Sylvester, one as an actor tenant of a house and the other as a corpulent huckster, started with some funny material that was good for many laughs. Later they specialized in songs, both having excellent voices, of volume and range. As good as their cross fire was, the songs selected for the most part were bad and uninteresting. There are many published numbers that would put the act over much stronger, if they were used at the proper time. One of them at least could render a high class ballad and make the offering more classy.

Fiske and Lloyd, have an offering that is an excellent example of how a team of singers can put a singing act over in a novel style, by merely writing some comedy lines into the act etc., arranging their material in a different manner. The closing bit was good, consisting in part of a song and a waltz.

The next to closing position held Phil Baker, who claims he was held over for the second half, and not originally booked for the week. The "bad boy from a good family" had a cold and was therefore handicapped to some extent with his vocal efforts. However, his accordion stood him in good stead. An unbilled boy in the act acts as a sort of valet for Baker in the early part of the offering which is good for several laughs. Later the boy doubles to an upper box. An extra bow was taken after the next act was almost ready to go on proving that the act has many friends.

The show was closed by "Sparks from Broadway," a fast moving flash with a cast of four dancing girls and a juvenile. A versatile routine of dances were done by the company including a sister team bit, Argentine tango, classical, Oriental, Apache and a jazz finale. One of the girls has an unusually good soprano. M. H. S.

REGENT

(Last Half)

Frank Sydney and Co. were programmed as the opening act but their baggage failed to arrive on time and consequently they did not put in an appearance.

Flo Conroy and Edna Howard opened the show with a clever sister act, Miss Conroy doing the comedy and Miss Howard straight. Flo Conroy is a perpendicularly girl with a good comedy sense and Edna Howard is a good looking blonde who plays straight and can put a song over. The two of them work well together and have a good many new gags in the act which they make the most of. The song, "Where did you get it, what is it, and what do you want it for?" is a funny lyric delivered in just the right style. The double wedding bit at the finish closes the act well. The girls work slowly and every line has a chance to sink in. They did not suffer much through being forced into opening position.

Fred Walton and Mary Brandt present another double comedy act with the girl furnishing the comedy and acting dumb. It might be imagined that this act would suffer because it so closely followed a similar act but the style of work is altogether different. Walton works fast and raves all over the stage at his partner's stupidity. She pulls a line of dumb cracks that almost qualify her to be a Broadway chorus girl. The baseball finish at the end is great and should go in a house where they know something about baseball.

Herbert Clifton, in his new act with his fine costume display and assisted by two boys, gave the finest exhibition of bum sportsmanship we have seen in some time. Some minor detail of stage mechanics went wrong on his opening show and he turned to the audience and said "Pardon me a minute till the stage hands wake up—I thought I was coming to a big time house." This may be good professional ethics in England but it certainly is not good form in this country and the sooner Clifton learns to overlook small details and concentrate on his work the sooner his act will show signs of improvement.

Lee Welch followed Clifton with a monologue on topics of the day done in the routine accent, mispronounced words fashion in Hebrew makeup. The audience liked it.

Elsie Pilcer and Dudley Douglas, with George Raft in an act entitled "Concentration," by Eay Pulsifer closed the bill and proved a thoroughly enjoyable act. Joseph Beers conducted the orchestra from the pit and at one time during the act rendered a violin solo, "Mighty Lak a Rose," in fine style. Miss Pilcer opens the act with a song about the powers of concentration and calls to her side two dancing partners who are shown up stage behind a scrim and then come to her side where they engage in a pleasing triple routine, and a song, "Wiggle with Me." Douglas sings a comedy number to a good band. Miss Pilcer is a charming worker and went through all her routines with grace and abandon despite the fact that she had a plaster on her back that was distinctly visible. Raft is an accomplished dancer doing a great eccentric alone and some fine tango work in a Valentino costume with Miss Pilcer. Why do all the comedians insist on saying "Vaselin." The audiences have heard this fifty times or more and it was never funny in the first place. The fast finish in the oilcloth suits is good and the act is one of the finest of its kind.

C. C.

PROCTOR'S 23RD STREET

(Last Half)

A good fast running bill that would put to shame some of the shows seen in the bigger houses. The program didn't even have the usual "dumb" opener and closer. In these spots two acts were used that could hold down a good spot on any bill.

Lynn & Thompson with their singing and dancing specialty opened the show and we can not understand why they should have been allotted that spot. The act has held down a better position in the big houses and certainly was out of place here. Their novel presentation of dance specialties is not only original, but can be classed with the best. Both are great terpsichorean artists and the man has a pleasing voice. They stopped them cold and legitimately earned it.

Something we haven't seen for a long time is a drop in "one" with two initials in large letters on either side heralding the first letters of the act using it. This is the case with Dell and Grim. This idea has long been obsolete. It looks too circus and spoils the appearance of the drop, which in this case is a very pretty one. The act consists mainly of singing. The woman in the act has a beautiful soprano voice that gives evidence of vocal training. The man can't sing a lick and only ruins the efforts of his partner. If she must have a man in the act it should be a pianist. With a good routine of songs she could do a good single; being possessed of a charming appearance enhanced by an air of refinement and good carriage. As the act stands it will never get very much.

Richards and Cavanaugh are doing virtually the same act that worked all the big stuff when Richards was with Joe Bennett. It is still there and the dark stage dramatic opening gets the same "Wow" when the lights are flashed up and the blackface comics are in view.

Marshall Montgomery presented his ventriloquial offering with the same good showmanship as heretofore. He is ably assisted by a beautiful blonde damsel who can talk and sing. He was forced to end in "one."

Howard and Lewis, a great two man comedy talking act, held the "next to shut" position with

a snappy, speedy line of hokum and chatter, that evoked hysterical laughter from the customers. The comedian is a perfect worker and has one of the best straight men working up the "Giggles" that ever wore a Tux. But why the formal dress, Oh! why will these tall good-looking fellows show such vanity and ego. Just a neat street suit would serve better and be more consistent.

La Frivolities, three girls, one a singer and the other two dancers, backed by a six-piece orchestra and a leader in the pit closed the show and left the patrons with a good impression. The act isn't a very elaborate affair but serves nicely for the feature of a family bill. They closed a very good bill of variety entertainment.

R. O.

FIFTH AVENUE

(Last Half)

A good flash show here, but too much sameness. Melody seemed to predominate on the bill, with the arrangement such that singing acts dove-tailed on to each other.

Bernard Granville, aided by the Courtney Girls in a singing and dancing diversion topped the bill. The act from a flash standpoint is artistic in general composition, but from the point of entertainment it seems to be hitting on low. The idea for the turn, or at least the material which is supplied by Arthur Swanstrom and Carey Morgan does not seem to fit either the talents of Granville or the quartette of girls. The songs seem to be a bit below the standard, as far as entertainment value is concerned, a recitation bit which Granville endeavors to do, which is interrupted from time to time, drags and drags until it is wearisome, and the only redeeming feature of the turn is the terpsichorean attempts by Granville and one of the Courtney girls. The finish of the turn, though novel, for vaudeville, scintillates a bit of burlesque and appears to detract from what impression the turn makes. Acrobatics are not necessary for a finish for a Granville offering and should not be foisted on an audience by Granville under one pretext or another.

Opening the show were Daum and Scott, two men with risley and hand to hand acrobatics. The men have a good routine of hand to hand feats and conclude their offering with one of the men jumping from a pedestal head first and being raised by the other hand to hand. This finish seemed to be a thriller and got the turn over in good style.

Next came Jess Libonati, with his master xylophone. Libonati is a show man and has a faculty of knowing how to sell his wares. He has an instrument which is good and loud and keeps it taxed to full strength or capacity in the rendition of his numbers. Libonati may have been at a disadvantage in being in the "deuce" spot, but he should not have foisted two extra encores on the audience, even though they liked his work. The first encore would have sufficed, while the second was superfluous.

Murry and Maddox, man and woman, have a smart line of fly patter. Their line of talk which deals with "mastication of food" is delivered in front of a drop depicting the entrances to restaurants which serve several varieties of food. The talk is delivered in smart and convincing style, but at times reached the point of risqueness. One "gag" which deals with a man beating up a woman and giving her presents to fit the part of the body where he struck her should be cut out. There is no reason for the gag being used, it does not disjoint the balance of the talk and only leaves a somewhat negative opinion with the audience. On in the third position this couple brought the mob out front to life and left them in good trim for Robert Reilly and Company, who presented a comedy skit with song, entitled, "Irish Romance." Reilly is a tenor of no mean ability, knows how to hoof and has a diminutive comedian and a good looking colleen to help him in his efforts which are most satisfactory.

Joe Darcey, on next, took it for granted he was among the home folks when he received a hearty reception. In doing so, it seems as though Darcey is apt to wear out his welcome. For he just edges his way along, sings song after song, tells the old gag about two men being in an insane asylum all on account of Mary, and also tells one which with his tag line added to it, for the purpose of getting his point over with the audience, takes it beyond the border of propriety. The story referred to is the one about the colored girl being arrested and should be eliminated by theatre managers who cater to an audience composed of women and girls. Notwithstanding this transgression, Darcey completed his turn to a wholesome and hearty reception.

Ted and Betty Healy, with a clever line of patter and song interpolations, following Darcey, had things quite easy and managed to clear the decks with plenty of room. Healy, is a light comedian, who can ad lib inject spontaneous comedy which has its value with an audience. Betty is a good little stepper and kicker and looks attractive. Combined they are a couple who can acquit themselves most creditably in any spot they may be placed.

Harry Burns and Company, two men and a woman, did parts of the old Burns and Freda turn, in the closing spot and held the audience without effort. The "balloon" bit and the Gallagher and Shean imitations scored heavily, with the musical portion of the tune pleasing. A. U.

Bob Willis, who did well at the Broadway, New York, last week, continues under the direction of Alf. Wilton.

VAUDEVILLE

ARNOLD DALY AND CO.

Theatre—*Fordham*.
Style—*Playlet*.
Time—*Twenty-four minutes*.
Setting—*Full stage*.

Arnold Daly's newest vehicle for vaudeville is "Moral Courage," which succeeds the incident from "Anatole" by Schnitzler, which he recently appeared in at the Palace. "Moral Courage" is said to be adapted from the German, for or by Daly. Just exactly who the author is, we don't know, and aren't particularly interested in. "Moral Courage" might be a good playlet for special matinees, or at the Provincetown Playhouse, but for a vaudeville audience, it doesn't mean a thing. It surely isn't as good as the "Anatole" incident, and holds anything but interest for vaudeville.

"Moral Courage" is supposed to set forth the cowardice of the average man in face of death, no matter how much this man has boasted of his "will-power" and "self-control." The tale is told by Daly, with the assistance of a man and a woman, the latter being cast as Daly's sister, and the other man as her husband, who is a famous physician. In former days, this physician had been a tutor, and Daly one of his pupils. The M. D. had always nursed a hatred for Daly because of his superior station. He has been called in by Daly to examine him, and tells him that he has but six months in which to live. Daly goes hysterical, which brings a lecture from the doctor on will-power and facing death like a man. Driven frantic, Daly turns on the doctor and tells him everything he has ever thought of him. He knows that the doctor has always hated him and his family since the days that he was a tutor. He knows that the only reason the doctor married his sister was to further his own selfish ambitions. He will now give the physician another opportunity to lecture him. The doctor, who has spoken of "will-power" so easily and smoothly, will now have a big chance to drive his lesson home. Daly will give him a chance to show him how to die. The M. D. will be killed in five minutes.

At first the physician does not take him seriously, until he is made to see that Daly really intends to kill him. Then he enters into a fit of hysterics, and admits that all that Daly said was true, that he has hated the entire family. He pleads for his life, and then faints—or perhaps dies. "That's what I think of moral courage," says Daly as the curtain falls.

It certainly required more than moral courage to present an act of this sort to a vaudeville audience. In fact, it was courage which might come under the head of "foolhardiness." The audience at this house is supposed to be an exceptionally good one, and even they couldn't help but laugh in the most dramatic moments. The constant reference to Arnold Daly as a "boy" was in itself sufficient cause for laughter.

We could go into detail and point out numerous other faults in the offering. Also, the acting. But it isn't necessary. It doesn't give Daly the proper opportunities to show those abilities which have created a reputation for him. And it certainly won't add to that reputation. What more need be said? G. J. H.

SHERMAN TOURING SOUTH

Dan Sherman is touring at the head of his Rube Circus, Vaudeville and Musical Comedy Company. He is at the Grand Opera House, Morgantown, W. Va., this week. The company includes Sherman, De Forest and Eddie Martz in "The Rube Circus"; William Morrow and Company in "On a Country Road"; Tessie Sherman, in her single specialty; the Musical Hebits; Jessie Archbold, vocalist, and the Mack Sisters.

NEW ACTS AND REAPPEARANCES

HERBERT CLIFTON

Theatre—*Hamilton*.
Style—*Female impersonator*.
Time—*Eighteen minutes*.
Setting—*Special*.

The act is beautifully set and the costuming is gorgeous, although the head-dresses are not always in perfect taste. Clifton carries two boys in buttons costume, one of whom does the announcing in an English accent in order to cover up waits for costume changes. The other is not necessary for the act. Some business is made out of sounding a gong if the applause warrants it, but the audience knows the gong will be sounded whether they like it or not, so that the effect is spoiled. Clifton, unlike most female impersonators, does not attempt to fool his audience but goes through a routine of songs and costume changes, kidding himself as he goes, this being the most worthy feature of the act. At times his soprano voice is excellent and at other times bad. He manages to get laughs out of his burlesquing and one bit in especial is worthy of commendation, that in which he rolls up his stocking and secures it in approved flapper fashion. His changes are made quickly and the act provides a pleasing vehicle. The costumes, as mentioned above, are rich and tasy and on this score alone the act should get over without the other points in its favor, these other points being Clifton's treatment of a female impersonator's role. C. C.

WINTON BROTHERS

Theatre—*Regent*.
Style—*Hand balancing and tumbling*.
Time—*Eight minutes*.
Setting—*Special*.

The stage is set to show a building in the course of construction, with a ladder and scantling lying about. Two laborers dressed in overalls enter and walk slowly about. Just as one is about to sit down the starting whistle blows and they have to go to work, which they do in the slowest possible manner. After one of them falls from the ladder the other picks him up and from then on they go through an excellent routine of hand balancing. Their work is clean and they somehow manage to stay in character all the time. The two are in the middle of a trick with one of the men in the air when the quitting whistle blows. The one who is holding the other drops him, and they grab their coats and run off. The act is a fine opener. C. C.

THE WALTONS

Theatre—*City*.
Style—*Riding act*.
Time—*Eight minutes*.
Setting—*Full stage*.

The Waltons apparently have had circus experience and present an entertaining exhibition of bare-back riding, done by the woman and two men, who comprise the family. Two of them opened the act by riding astride the team of horses, the girl doing some difficult posing, with the man as the understander as well as a stunt or two. Subsequently the member of the trio who had acted as ringmaster, did some stuff of the eccentric order, mounting and dismounting one of the horses, and toward the close of the offering the girl, who had discarded her gown, gave another exhibition of riding skill, clad in pink tights. All three did some fancy mounting for the finale. Act makes a suitable closing turn for any good vaudeville bill. M. H. S.

MURRAY AND MADDOX

Theatre—*Fifth Avenue*.
Style—*Comedy*.
Time—*Eighteen minutes*.
Setting—*In "one" (special)*.

A man and woman combination who do a talking act, which with a little more work, some grooming, and the elimination of a few blue gags, will work into a dandy comedy offering for almost any bill. The turn is staged before a special drop, supposed to be on Seventh avenue, and a big advertisement for Freeman's spread all over the drop, with several hokum restaurants also seen.

The turn is worked around the man's cheapness, and the girl's appetite. The talk is rough all the way through, and the handling of it in the same class, but even though the characters call for such talk and handling, there isn't any excuse for a gag like the following. In speaking of another couple, the girl complains that the other girl's sweetie is much better to her than her sweetheart is to her.

"Why," she says, "when he socked her on the head the other week, he came around the next day and bought her a beautiful hat." "Is that so?" her piker replies. "Yes," she says, "and after kicking her in the shins, the other day, he presented her with a wonderful pair of silk stockings." "Oh," answers her guy, "So that's how it works." "Yes," she sighs, "only yesterday, he gave her a beautiful pair of silk bloomers."

It may be comedy, but we wouldn't take our wife, mother, or sister to hear it. But despite that, the act has its good points, and with the eliminations made, will go over great. G. J. H.

VESTA WALLACE AND CO.

Theatre—*City*.
Style—*Revue*.
Time—*Fifteen minutes*.
Setting—*In two (cycs.)*.

Some clever dancing, plus a song or two done very well for the most part, but weak at the finish. Act opens on studio scene. Artist at the easel and girl at the piano. The former sings and his model enters through a shut-in, and they go into a dance. The pianist played a medley of popular tunes and was followed by a team of eccentric dancers. Both good. At least one of them has been seen in numerous acts before.

The girl did a published number, and then a pretty waltz, with an acrobatic stunt here and there with one of the eccentric dancers. Later the two men alternated in some steps on the same order that they offered before. The three danced at the finale and did some acrobatic stunts, a little too hurried and in a style that evidently needs a little more rehearsing. M. H. S.

THREE BERNARD GIRLS

Theatre—*Fifty-eighth Street*.
Style—*Songs*.
Time—*Fifteen minutes*.
Setting—*Special*.

The girls open with a melody of Scottish airs, with one of them staying on for a highland dance. The other two change from kilts to kid costumes and come back for "Come On and Do What Your Mother Did" and "Those Days Are Over Now." The dancer comes back in a soubrette costume, doing a tough number, with her partners joining her and all three winding up with a dance.

The act has a number of features that will appeal particularly to small time audiences. If this is what the girls have been shooting at, it may well be said that they hit. E. J. B.

DANCE CREATIONS OF 1923

Theatre—*Broadway*.
Style—*Revue*.
Time—*Twenty-five minutes*.
Setting—*Special*.

Dance Creations of 1923 is a fitting Christmas present for the vaudeville stage. Scenically, and in practically every other way the act is of the highest standard. There are eight people in the act, seven girls and a man, every one a specialist. The act is in several scenes, the most beautiful of which is a country scene with a farm house in the distance, lights lit, and the sun rising over the brow of a distant hill.

The opening is in the form of a prologue with five girls telling how a show of this kind is put on and what is necessary for success. They finish with an imitation of George M. Cohan's "Yankee Doodle Dandy" dance, using the flag and cane at the finish. This is followed by a tuneful "Wedding Bell" number done by a clever sister team, first sung and then danced. They are dressed in Colonial costume. Three toe dancers, each of them doing something a little different, present a pleasing routine that goes over big. The boy in the act follows with a crackerjack eccentric dance pulling a lot of trick steps and scoring heavily. Then comes the aforementioned farm scene with the four girls in brown overalls led by a girl in a short skirt singing about "Five A. M." The number is good and the talented and pulchritudinous soubrette who leads it puts it over. The five do a farm dance, with some rolling on the floor stuff that puts the number in a class with the work of the Tiller girls in this year's "Follies." The sister team sing "The Old Apple Tree" with a dance and get a lot out of the number. There is a number known as "Dance of the Ages" with appropriate remarks by the boy to introduce the various numbers and the girls each doing a specialty. It is to be noted that the boy dances with every girl and does practically the same steps. The soubrette follows this with "Lovin' Sam" and the company finishes with "Broadway Strut" to a fast finish that brings the curtain down to a storm of applause. The act is one of the best of its kind ever seen by this reviewer, a first-rate attraction for any house. All the cast are so clever that it is difficult to distinguish principals, but the work of the boy, the soubrette and the sister team does stand out. C. C.

KENNEDY AND DAVIS

Theatre—*City*.
Style—*Comedy-singing*.
Time—*Twelve minutes*.
Setting—*In one*.

Fat woman and a more slender sister, the former as a comic and the latter playing straight, doing a routine of gags, a few songs and a bit of dancing, also. The early part of the act was taken up with some talk by the comic regarding her three former husbands, gathering a laugh now and then, although most of the gags were unusually old ones. Other talk was the usual stuff sprung by the "unloved fat person." A parody version of a song was done by the comic, followed by a song by her partner, who had made a change of costume. This number was finished up with a dance composed mostly of high kicks.

Also clad in a black evening gown, the comic returned and did a few burlesque steps on the other's dance. After some comedy they closed with a duet, plus a little clowning, which put them over fairly strong, especially the efforts of the fat girl in doing somersaults, etc.

Some fresh material, and better work on the part of the slim girl, who does things in an amateurish manner, would strengthen the act considerably.

M. H. S.

January 10, 1923

THE NEW YORK CLIPPER

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NEW YORK CLIPPER

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SHAKESPEARIAN VOGUE

The Shakespearian vogue, which was heralded with much trumpet and fanfare, seems destined to a brief career. The old adage about expectation being greater than realization seems to tell the story. Whether it came at a time when playgoing Manhattan was not in a Shakespearian mood or whether the attempts of prominent stars to take undue liberties in their portrayals of the Bard's immortal brain-children is a matter of conjecture.

At any rate the managerial hunch that the public was ripe for a Shakespearian season seems to have been but a false alarm. Even David Warfield, who ranks topmost among those who are being propelled by a Shakespearian vehicle, and whose "Music Master" will go down in theatrical history as a classic, has evoked much more or less justified criticism for the liberties he has taken with "Shylock." He has attempted, with the aid of Belasco, to make Shylock a composite character of the Jekyll-Hyde school. His Shylock, in characterization, is that of a lovable and much persecuted character, rather than the penurious albeit miserly creature Shakespeare created in "The Merchant of Venice." Yet he interprets lines that are decidedly in contrast. This new twist of making Shylock the hero of the piece, was calculated to put it over as the artistic achievement of the year. Many who have viewed the performance find the character but a revised edition of the music master in new surroundings.

John Barrymore in more than one spot has submerged "Hamlet" for Barrymore. His sister Ethel has also attempted to inject some of her traditional characteristics into Juliet.

Shakespearian plays, as a rule, interest students of Shakespeare. The general public undoubtedly are star worshippers who would accept any of the three named stars first and the vehicle secondary.

The parts contingent, however, are but Shakespearian worshippers and don't give a hoot who plays the parts as long as they adhere faithfully to lines and character drawing of the Bard.

Many of the student body have even gone so far as to delve into research to justify their complaints. The daily press

has seen fit to publish these complaints in many instances. Consequently the uninitiated theatregoers believe that something is being held out on them and are displaying their displeasure by refusing to be interested in the performances.

Several other stars who had been planning a Shakespearian adventure, have postponed the plan indefinitely and are rehearsing modern vehicles. The managers, too, are not as sanguine as they were about a Shakespearian era.

"LAST WARNING" REHEARSING

The Chicago company of "The Last Warning" was put in rehearsal last week. Among those in the cast are: Edward H. Robbins, who is to play the part now played by William Courtleigh in the New York company at the Klaw Theatre; Ethel Wilson, who will play the Ann Mason role; Ruby Blackburn, who will play the Marion Lord role; Dorothy Manners, Lucille De Wolfe, Arthur Villars and Harry Benham. Clarence Derwent and Michael Mindlin are staging the show, which will open at the Lyceum Theatre, Rochester, on January 29 and then go to the Blackstone, Chicago, where it will open on February 4. Fred Mindlin will manage the show.

EVELYN NESBIT ILL

ATLANTIC CITY, N. J., Jan. 8.—Evelyn Nesbit is seriously ill in the Wagoner Hospital here, with double pneumonia. Her condition is such that no visitors are allowed to see her but her son Russell, who is continuously at her bedside.

Miss Nesbit has been in this city since last February and has worked in cabarets until recently when she went into partnership with Max Williams in the management of the Palais Royal, Kentucky avenue and the Boardwalk. She took a prominent part in the New Year's Eve celebration and contracted a cold that resulted in her present illness. Physicians in attendance have hopes for her recovery.

ANGELA McCABILL WEDS

Miss Angela McCabill, actress, daughter of Mrs. Alfred McCabill of Elizabeth, N. J., was married Saturday to Henry Summers Chatfield, a New York manufacturer, also residing in Elizabeth. The ceremony was performed in the Church of the Sacred Heart, Elizabeth, the Rev. Father Florian Fidman officiating.

Miss McCabill has appeared in "John Ferguson," "Mixed Marriage," "A Man of the People," "The Detour" and other plays.

Mr. and Mrs. Chatfield left for an extended trip to the Pacific Coast after the ceremony, and on their return east will live in Elizabeth.

MOROSCO GETS NEW COMEDY

"He Stoops to Conquer," a new comedy by Thompson Buchanan, will be placed into rehearsal next week by Oliver Morosco. The piece is now being cast, with Pedro De Cordoba and Marie Doro looming up as possibilities for the leading roles.

This will be the second Buchanan play to be done by Morosco this season, the other being Emily Stevens' new starring vehicle, "The Sporting Thing to Do," which opened out of town this week.

ANGLIN OPENS THURSDAY

Margaret Anglin will make her debut as the central character in "The Sea Woman," a three-act drama by Willard Robertson, at the Stamford Theatre, Stamford, tomorrow night, January 11. The play is being presented by Lee Shubert, and supporting Miss Anglin are: Harry Minturn, Rea Martin, Claude Cooper and Raymond Van Sickel. After a two-week tryout the play is scheduled for a Chicago engagement.

ALMA ADAIR MARRIED

Alma Adair, who has been seen in the Shubert Winter Garden productions, was married for the third time last week, her husband being J. A. Malby, a retired fruit rancher of Daytona, Fla. After the ceremony Mr. and Mrs. Malby sailed for England, where the latter has been booked to appear in a new review, entitled "You'd Be Surprised," at Covent Garden, London.

THE ACTORS' FUND DRIVE

JANUARY 2, 1923.

Mr. Walter Vaughan, Editor
New York CLIPPER,
1658 Broadway, New York City.

My Dear Mr. Vaughan:

The CLIPPER did splendid work for the ACTORS' FUND. It virtually secured the sum of \$10,000 by offering through the columns the check of \$5,000 contributed by Leo Feist with the proviso that the members of the profession pay in membership a sum to the gross amount of Mr. Feist's check.

This happy consummation through your enterprise has been reached. The amount, I assure you, is most welcome in these trying times and I wish in behalf of the Fund to express my heartiest thanks for your efforts and kindness in bringing about so happy a result.

I beg to remain,

Very truly yours,

DAN'L FROHMAN,
President of the
Actors' Fund of America.

NOVELTIES FOR FUND BENEFIT

The forty-first annual benefit performance of the Actors' Fund of America, which will be held at the Century Theatre on January 19, under the personal direction of Daniel Frohman, president of the organization, promises to be one of the most successful of such performances insofar as money and an unusually good show are concerned.

More than \$20,000 is expected to be added to the Actors' Fund treasury as a result of the gross receipts being received from the benefit performance. No less than twenty odd stars of the legitimate stage have offered their services and promised to appear in one of the most interesting shows ever offered to the public and only possible on such occasions.

The house is expected to sell out shortly after the tickets are placed on sale, with many prominent folk among the patrons, as has been the rule in the past. Incidentally the Actors' Fund benefit performance is the oldest established stage benefit on record.

Stage folk and theatrical companies scheduled to take part in the performance at the Century on the 19th, include: Will Rogers, Ethel Barrymore, Rudolph Valentino and Grace Hudnut, Zybisco, Leo Carrillo, Jack Hazzard, Jeanne Eagels, Peggy Wood, Helen Menken, Billie Burke, Ina Claire, Olive Tell, Florence Reed, Viola Heming, Patricia Collinge and Blanche Bates.

Additional stars and companies are: "Little Nellie Kelly" company; "The Music Box Revue" company; "The Gingham Girl" company, and many other companies that will present various plays and sketches. Frank Westerton, Glenn Hunter, Johnny Dooley, Gladys Hanson, Fritz Williams, Raftery Holmes, A. H. Van Buren, Flans Roberts, Walter Walker and McKay Morris. Lou Silvers, well-known composer and musical director, has donated his services and will conduct the augmented orchestra at the performance.

MORE DONORS TO FUND

More than a score of theatrical folk became annual members of the Actors' Fund of America last week and contributed toward the Special Fund started for the cause by Leo Feist, under the auspices of THE CLIPPER. They are:

Clara Sidney, Alexander Clark, Jr., Esther Pinch, Alice Chapin, Florence Guise, Edward Butler, Julia L. Chapman, Albert Cowles, J. K. Murray, Albert L. Marsh, Gladys Feldman, Edwin Maxwell, Lucille Webster, Glenn Hunter, Margie Thompson, Helen Gillingwater, Frank Burke, Frederick Lyle, Lawrence Eddinger, John Webster, Harry Short, Goldie Thornton, John C. Carlyle, Erl Corr Johnson, R. F. Sullivan, Gail Truitt and Frank Gerth.

Donations were received from Florence Nash and Helen Gillingwater.

Answers to Queries

S. X.—Con Riordan was accidentally killed by a blow on the chin delivered by his sparring partner, Bob Fitzsimmons, at Syracuse, N. Y., on November 16, 1894, during an exhibition bout.

Rill—Harry W. Semon was manager of the "Lily Clay" company in 1894. Edward Kendall was business manager.

M. N.—"A Woman's Silence" was produced by the Lyceum Theatre Stock Company at New York. The play was by Victorien Sardou. "Prince Ananias" was played at the Broadway Theatre, New York, by the Bostonians.

Col.—Bob Slavin died in Toledo, Ohio, December 29, 1892.

"The Manxman" had its first American showing at the American Theatre, New York, on November 26, 1894.

L. S. M.—"The Masqueraders" was produced by the Empire Theatre Stock, New York. The cast included Henry Miller, Wm. Faversham, J. E. Dodson, Joseph Humphreys, Robert Edeson, W. H. Crompton, Jameson Lee Finney, Viola Allen, Alice Fisher, Elsie De Wolfe, Ida Conquest and Genevieve Reynolds.

23—Lily Langtry made her American debut at Wallack's Theatre, New York, November 6, 1882.

Elb—The Columbia College Musical Society of New York was incorporated in 1894.

S. H.—"Notoriety" was an Edward Harrigan play. Harrigan played Barney Dolan in it. Others in the cast were John Wild, Joseph Sparks, Harry A. Fisher, Charles F. McCarthy, George Merritt, Ed Harrigan, Jr., Hattie Moore, Queenie Vassar, Emma Pollock, and Mrs. Annie Yeaman.

M. O.—Fanny Davenport appeared at the Fifth Avenue Theatre, New York, in "Gismonda." Melbourne McDowell appeared as "Aimerio."

25 YEARS AGO

Friedlander, Gottlob & Co. secured the Baldwin and California theatres, at San Francisco.

Tom Nawn was with the "Shantytown" Company at Chicago.

Anna Robinson was with the "French Maid" Company.

The Boston Theatre Company was changed to the Crane Players.

A parade of theatrical people was held in honor of the consolidation of the broughs into Greater New York.

The Banda Rossa ended their tour at Chicago.

"The Salt of the Earth," a play by Joseph Arthur, was presented at Wallack's, New York, with Anne Russell and Alice Fisher among the cast.

Sam T. Jack opened his burlesque theatre at Twenty-ninth street and Broadway, New York. In the company were Bob Van Osten, Charlie Banks, George Beban, A. Barlow, Paus Le Petre, Rube Welch, Mike Nibbe, Etta Carlisle, Carrie Thomas, etc.

Whiting Allen was in advance of "The Heart of the Klondyke" Company.

Shipp's Winter Circus at Petersburg, Ill., included Julia Lowande, Cecil Lowande, Alex Lowande, Linda Jeal, Marietta Corriea, La Petite Dollie, William Vannerson, Joe Lewis, Fred Welcome, P. Kelley, John Corriea, Sam Bennett, W. E. Julian, Mons. La Pinta, Prof. C. L. Edwards and his horse "Bonner."

John W. Hamilton returned to the circus business.

Stickney & Donovan's Circus was heading for San Jose, Costa Rica.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

CARLTON CASE REVEALS JOKER IN PROVIDENCE CONTRACTS

Court's Decision in Magician's Suit Will Be Warning to Other Touring Managers Playing Seaside Resorts Similar to Floral Hall

LONDON, Jan. 8.—A decision recently entered in favor of the Bridlington Floral Hall, Ltd., which was the defendant in an action brought by Carlton, the magician, for £90 damages for alleged breach of contract, has caused a good deal of agitation among touring managers and actors playing in provincial and seaside houses on a percentage basis and has served to put them on their guard against contracts being issued by certain of these houses.

On August 12, 1921, the Bridlington Floral Hall, Ltd., entered into a contract with Carlton whereby the latter and his company were to give an entertainment at the Floral Hall, Bridlington, during the week of May 15, 1922, on a 60 per cent basis. According to the management of Floral Hall, this theatre, during the winter of 1921, was run at a loss, as were a good many of the other seaside resorts. The management decided to close Floral Hall until the summer season of 1922. As a result of this decision, Carlton and his company were not permitted to give their entertainment, the management having cancelled his engagement in accordance with clause 18 of the contract. Carlton brought an action in the Kingston-on-Thames County Court, claiming £90 damages, and when the case was dismissed on the grounds that the cancellation was provided for in clause 18 of the contract, the case was appealed and came up for a hearing in the King's Bench Division before Justice Darling and Justice Salter. These justices concurred in the opinion that clause 18 was valid and that the reasons given by the management came within that clause.

The clause in question reads as follows: If the theatre shall for any reason whatever not be in the occupancy and possession of the management at the time for performance for the said engagement, or if the same shall be closed during such time or any part thereof by reason or in consequence of national or local mourning, fire, tempest, epidemics, strikes, lockouts, disputes with employees (whether local or national, or confined to the said theatre), or by order of the licensing, local, national or public authority (whether such order shall or shall not be due to some act or default of the management), or by reason of anything whatever outside the control of the management, THIS CONTRACT SHALL BE VOID ALTOGETHER, OR DETERMINED FOR SUCH A PERIOD AS THE THEATRE SHALL

ZANGWILL WRITES NEW DRAMA

LONDON, Jan. 8.—Israel Zangwill has written a new drama, called "The Forcing House," which is a sequel to "The Cockpit," and like that play is a stinging satire against war, particularly Jingoism and profiteers. It has been published in book form, and is being contemplated for production by the Play Actors.

WELDON JOINS "ROUND IN 50"

LONDON, Jan. 8.—Harry Weldon has succeeded George Robey in "Round in 50," which has been shifted to the Olympia, Liverpool. Hilda Glyder has taken over Renee Reel's role in the same production.

PLAYWRIGHT'S WIFE IN VARIETY

LONDON, Jan. 8.—Seymour Hicks is playing a return engagement at the Coliseum in his playlet "Waiting for a Lady." His supporting cast includes Barbara Hoffe, wife of Moncton Hoffe, the playwright.

BE CLOSED FOR ANY OF THE REASONS AFORESAID. The management may also cancel this contract without being liable for any loss or damage sustained by the Touring Manager if (a) they shall require to close the theatre for alterations, decorations, repairs, or any other reasonably adequate cause (provided that they shall give to the Touring Manager notice of such cancellation not less than three months before the commencement of the engagement), or (b), if in the opinion of the management it shall appear likely that on account of some national or local state of affairs, or event, the management's percentage of the admission receipts from this engagement will be insufficient to pay the standing expenses of the management for said theatre during the period of this engagement (provided that in the event of cancellation under this subclause the management shall give to the Touring Manager notice thereof not less than two weeks before the commencement of the engagement).

The justices held that the impending bankruptcy of the Floral Hall company was a "reasonably adequate cause" as provided for in the contract. The Touring Managers and others interested have issued a warning against managers or others signing a contract such as this, which gives the exhibitor all the worst of it and is liable to work a good deal of damage to those who hold contracts to appear. The advocate that any artist or manager wishing to appear in the houses in the class of Floral Hall provide themselves with a contract containing the clause which is present in the Arbitrator's Award of 1919, the salient wording of which is: "If the theatre shall not be in the occupancy and possession of the management at the date fixed for performance thereat, the engagement or engagements for such theatre shall be deemed to be cancelled as from the date of notice of such change of occupancy and possession, PROVIDED THAT TWENTY-SIX WEEKS BEFORE THE ENGAGEMENT SUCH NOTICE IS GIVEN TO THE ARTIST IN WRITING." It will be noticed that the words "any other reasonably adequate cause" do not appear in this form, but that in their place, further on, appear the words, "for a cause beyond their control." This is fair, while the former is not. A strong stand is being taken by the members of the T. M. A., and an improvement in this sort of contracting is being fostered by warnings and publicity.

"BULL-DOG DRUMMOND" REVIVED

LONDON, Jan. 8.—"Bull-Dog Drummond" was revived at Wyndham's on Boxing Day and proved to be as big a success as it was when originally presented. Frank Curzon and Sir Gerald du Maurier presented the revival, with Sir Gerald, leads.

VARIETY IN PALLADIUM

LONDON, Jan. 8.—The Palladium will resume its variety policy today under the direction of Charles Gulliver. The reason for the return to its original policy, as given by Gulliver, is that artists are now accepting reasonable salaries instead of the exorbitant ones they formerly demanded.

"LISTENING IN" RETURNS

LONDON, Jan. 8.—"Listening In" is playing a return engagement at the Chiswick Empire, and is proving as popular as ever. The cast includes Herman Darewski, M'Lita Dolores and Will Hay.

MIX-UP NEARLY MARS WEDDING

LONDON, Jan. 8.—Miss Ivy Featherstone, actress, was married to H. E. Booker, an American promoter, here last week after a peculiar tangle had developed which she later solved. On January 1, E. L. Robertson, an American dentist, procured a license to wed Miss Featherstone and appeared in the registry office on Thursday but the bride did not put in an appearance. Some time later H. E. Booker also came into the office with a license to wed Miss Featherstone and hostilities between the two men were narrowly averted.

The wedding of Miss Featherstone to Booker was about to be consummated when the bride's brother protested that there was an impediment to the marriage. An investigation was made and the two were married despite the brother's protest. It later developed that Miss Featherstone had been engaged to Robertson for about two years but broke off the match when she met Booker. The newly married couple left to spend their honeymoon at Monte Carlo.

LADY BELL'S BOOK PUBLISHED

LONDON, Jan. 8.—Lady Bell, who has been the author of several successful plays, has just had a new book published by A. L. Humphreys, called "Four Short Plays." The contents are, respectively, "The Story of Rachel," "Kirstin," "The Parachute" and "A Second Class Duke." The latter was originally produced several years ago under the name of "An Underground Journey."

GLADYS COOPER GETS DECREE

LONDON, Jan. 8.—Mrs. Herbert John Buckmaster, professionally known as Gladys Cooper, was granted a decree nisi, with costs and the custody of two children from her husband, Herbert John Buckmaster. Justice Horridge granted the decree.

£600 FOR GEORGE ROBEY

LONDON, Jan. 8.—George Robey has been placed under contract by Sir Oswald Stoll for a period of one year at a salary of £600, or over \$2,500 a week. He will open in the spring at the Royal Opera House, Covent Garden, in "You'd Be Surprised."

GRAND THEATRE BURNS

LONDON, Jan. 8.—The Grand Theatre, at Gateshead, has been destroyed by fire. The damage amounted to several thousands of pounds. Most of the artists playing the theatre lost all their props, one of them being reported to have been damaged to the extent of £300.

MARIE LLOYD EFFECTS AUCTIONED

LONDON, Jan. 8.—The auction of the furniture and effects of the late Marie Lloyd took place at Powell's auction room, Marble Arch. Several well known artists attended and purchased articles as mementos of Miss Lloyd. The piano on which she played was sold for £75.

PAUL HALL IS TRANSFERRED

LONDON, Jan. 8.—Paul Hall, formerly manager of the Woolwich Hippodrome, has been transferred to the Lewisham Hippodrome, where he will also act in a managerial capacity. He has been replaced at the Woolwich theatre by Claud Boulby.

ZENITA OPENS SUCCESSFULLY

LONDON, Jan. 8.—Zenita, the "eccentric dancing violinist," an American act, opened at the Stratford Empire, London, for the first time and scored a big hit. She will tour the music halls.

V. A. F. MEETS JANUARY 28

LONDON, Jan. 8.—The Variety Artists' Federation will hold their seventeenth annual general meeting on January 28. The meeting will be held at the Horseshoe Hotel, Tottenham Court Road.

"THE GREAT WELL" OPENS

LONDON, Jan. 8.—Alfred Sutro's new play, "The Great Well," was produced by Matheson Lang at the New Theatre here and received a fine reception. The story concerns Peter Starling, who is an oil magnate so immersed in business that he pays little attention to his wife or domestic affairs. The result is that she receives attentions from other men, and one in particular, Major Arnold Darenth. The Major is the "villain" of the piece, who is plotting against the oil magnate. The wife betrays some of her husband's secrets, unintentionally, and the stockholders begin to complain that Starling has been double-crossing them. Things are finally straightened out, and the husband comes to an understanding with his wife and all ends happily.

There is little new in the plot, but it is done in an entertaining and interesting way by the cast, which included Matheson Lang, Laura Cowie, Reginald Owen, Athole Stewart, Michael Sherbrooke and Mary Jerrold.

HAY'S NEW PLAY IS WEAK

LONDON, Jan. 8.—Ian Hay's new play, "Archibald's Afternoon" was presented at the Wimbledon Theatre for the first time. The play seems loosely constructed and needs a lot of revision, before it will have the least semblance of a chance. It is one of the poorest efforts of Hay's seen as yet. Marion Watson worked hard with very poor material in the leading role. Arthur Wellesley, (Earl Cowl), made his debut as a manager with this play, and it seems to be wasted effort.

"SWEET LAVENDER" SCORES

LONDON, Jan. 8.—"Sweet Lavender" the latest of the Pinero cycle of plays which are being produced at the Ambassadors Theatre, has scored a big success. Although originally produced in 1888, the public seem to love this sentimental offering as much as they did originally. The outstanding hits were scored by Holman Clark as Dick Phenyl, and Ann Trevor in the title role.

NERVO AND KNOX OPEN

LONDON, Jan. 8.—Nervo and Knox, who returned here last month after successfully appearing with Zeigfeld's "Follies" in New York, opened at the London Hippodrome "Cinderella," featuring their well-known burlesque dance. They are booked for twenty-six weeks with this production and later intend to return to America.

DOROTHY VAUGHAN RECOVERS

LONDON, Jan. 8.—Dorothy Vaughan has fully recovered from her recent illness and has opened in Messrs. Jazon and Montgomery's "Babes in the Woods." Miss Vaughan is portraying the role of principal boy.

GETS "PHI PHI" ROAD RIGHTS

LONDON, Jan. 8.—Stanley Lupino has purchased the touring rights to "Phi Phi" which closed after a long run at the Pavilion recently, from C. B. Cochran. He will send it on the road shortly.

WILLIAMS SIGNED FOR NEW SHOW

LONDON, Jan. 8.—Walter Williams, who was last seen as the straight man in "Phi Phi," has been engaged by Edward Laurillard to appear in a forthcoming production of "A Cousin From Nowhere."

ORCHESTRA LEADER IN POLITICS

LONDON, Jan. 8.—James M. Glover, who for many years conducted the orchestra at the Drury Lane, has been elected a member of the Town Committee in Hastings, where he resides.

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Cronon and Hart start this week on a tour of the Poli time.

Eddie Garvey assumed the chief comedy role in "Lola In Love."

Pauline Vincent is now appearing at the Palais Royal, in Pittsburgh.

Jack Waverly is playing juvenile leads in stock in Washington, Pa.

Margie Coate signed a three-year contract with the Keith Circuit last week.

Nellie Weston and Flora Vicars have been added to the cast of "Hello, Peaches."

"Dance Creations of 1923," Earle Lindsay's new act, reopened on the Fox time last week.

Fanchon and Marco are staging an all colored revue at the Century Theatre, San Francisco.

Benson and Johnson opened on the Gus Sun time last week in their familiar variety offering.

Flo Hauser, singer, has been added to Harry Walker's revue at the Kenmore Hotel, Albany.

George Price joined the "Carnival of Fun" unit in Boston, on Monday, as an added attraction.

Hugh Ernst, of the Paul Whiteman offices is again ill with pleuresy, having suffered a relapse.

Fred Fortin and Partner, tramp comedians, will shortly blossom forth in a new act by Phil Lewis.

Jack Edwards and Dolly Emanuel are out of "Troubles of 1922," having quit the show in Pittsburgh.

Lillian Steele, who recently underwent an operation for spinal trouble, is convalescing at her home.

Coster and Clements are in their sixth and final week with the Balaban and Katz circuit in Chicago.

Charles Leonard Fletcher is recuperating at his home from a recent operation at the Mordoria Hospital.

Mildred Lee, last seen in "Springtime," was married to Will Burns, of Burns and Lynn on Dec. 16th.

Ann Mason was out of the cast of "The Last Warning," the latter part of the week, due to a severe cold.

Betty Dolan, formerly of the B. S. Moss offices, is now with A. G. White in the Palace Theatre Building.

Leo J. LaBlanc is staging the local "Fashion Show" that will be seen at the Franklin Theatre next week.

Doris Kenyon, screen star, opened this week in vaudeville in a three-people comedy sketch with special scenery.

Peggy O'Neil will open next week at the Haymarket Theatre, London, in "The Hallmark," by H. A. Vachell.

Edna Locke, daughter of Edward Locke, the playwright, joined the cast of "The Bunch And Judy" last week.

ABOUT YOU! AND YOU!! AND YOU!!!

Madelyn Unger has joined the Four Musical Misses, now playing the leading vaudeville houses of the middle west.

Marion Davies has begun work on her next starring vehicle, which is to be a film version of "Little Old New York."

Jessie Busley opened for a tour of the Orpheum circuit at the Palace Theatre, Milwaukee on January 7th, in "Batty."

Eddie Shields and Jack Lusso are rehearsing a new act, "Got A Match?", which will be routed over the Keith Circuit.

William Hemmings will be featured in a new five people vaudeville act, "Me and My Dog," which is now in rehearsal.

David (Dad) Powell, manager of the Jack Powell Sextette, is ill in a local hospital with an attack of pleurisy.

Ben Greet will sail for the United States in March. He will play three weeks in New York and then tour the continent.

Betty Baker, daughter of Colgate Baker, dramatic critic, is appearing in vaudeville with Arnold Daly in "Moral Courage."

Wayne, Marshall and Candy, who do the "Intruder" act, opened a tour of the Keith family time last week in Gloversville, N. Y.

Beatrice Terry, niece of Ellen Terry, has been engaged for a prominent role in Rachel Crothers new play, "Marry The Third."

Walter Abel has been engaged for "The Square Peg," a new play by Lewis Beach, to be brought out by Guthrie McClintock.

The Cansinos have been given a tentative route over the Orpheum circuit, which is scheduled to begin in Kansas City on March 11th.

Harry F. Storin, formerly with the booking department of the Pat Casey Agency, is now managing Keith's Bijou theatre, in Pawtucket, R. I.

William P. Hayes closed with Irene Bordoni in "The French Doll" in Brooklyn last Saturday night, and is rehearsing with a new show.

Deno and Rochelle, dancing team, opened at the Richmond Hotel, Richmond, Va., having been placed through the Harry Walker Exchange.

Herbert Belmore will be stage manager for "The Sporting Thing To Do," the new play in which Emily Stevens opened out of town this week.

Beth Tate, English music hall comedienne, has returned to this country after an absence of several seasons and will be seen in Keith vaudeville.

James F. Kerr will do the advance work for Mindlin and Goldreyer's second company of "The Last Warning," which is headed for Chicago.

Anna Chandler opened this week on the Loew circuit, at the State Theatre, Buffalo. Miss Chandler recently closed an eight-week cabaret engagement.

Bard and Pearl are rehearsing with "Fashions of 1923," the new Winter Garden show. Ben Bard has written several of the big scenes in the show.

William Anthony McGuire has written a sketch for vaudeville named "To Whom It May Concern." The playlet is playing the F. F. Proctor Theatres.

The Desley Sisters are requested to communicate with Henry Chesterfield, secretary of the National Vaudeville Artists club on a matter of importance.

Alla Nazimova is returning to the legitimate stage next week in "Dagmar," which opens at the Majestic Theatre, Buffalo, on the fifteenth of the month.

Julian Eltinge will return to the west and play several additional weeks of the Orpheum circuit on February 11th, when he is scheduled to open in St. Paul.

Waldron and Winslow have just returned from a tour of the Orpheum Circuit and will begin a tour of the eastern Keith houses, opening at the Regent.

Wm. Morris, Jr., joined the Harry Lauder show last week in St. Louis, and will remain with it for several weeks looking out for the interests of his father.

Walter Miller has been engaged for the role of Lurky Lou in the film version of Peter B. Kyne's, "The Go Getter," to be done by Cosmopolitan Productions.

Charles Appel, father of Lila Lee, motion picture star, was held up and robbed of \$2,700 in cash and a diamond stick-pin valued at \$1,000 in Chicago last week.

George Howell has returned to the cast of "Whispering Wires." During his absence, which was necessitated by illness, the role was done by Elwood Bostwick.

Angelo Romeo, last seen here in "Up In The Clouds," has been signed for the principal role in Henry Bellitt's tabloid musical comedy, "So This Is Broadway."

Will Bradley and Fay Quinn will shortly be seen in the local vaudeville houses at the head of a new tabloid musical comedy, "The Shady Side of Broadway."

Jessie Morris is back in vaudeville with a monologue written by Senator Ford. Miss Morris opened at Proctor's 58th Street Theatre the first half of this week.

Carl McBride retired from the cast of "The Bunch and Judy" last week. He will team up with Tracey, his former partner, and will offer a new act in Keith vaudeville.

Billy Zeck and Gladys Randolph arrived in New York last week after an absence of six months and opened for a tour of the Keith circuit at the Broadway on Monday.

George W. Lederer, Jr., will be advance agent and Clarence Willets, manager of "A Pair of Peaches" when it opens its preliminary engagement in Buffalo, Jan. 15th.

John Keefe, who closed with "Spite Corner" last Saturday, opened in vaudeville on Monday in a sketch called "The Night Before Christmas," under the direction of James Devlin.

Edward Plohn, general manager for George M. Cohan, left for Chicago last week to look over the special company of "So This Is London," now being done at the Grand out there.

Irma Marwick is now playing the leading role in the musical comedy, "Elsie," now on tour and which is expected to be shown at a Broadway house the latter part of the month.

James B. Carson closed a real estate deal last week in which he annexed a new fifteen room home in Hellis, Long Island. Jac. C. Wyte, attorney, assisted Mr. Carson in the legal end of it.

Stanley Hughes, who produced the "Providence Follies," has been engaged by the Sheedy office to stage the "Boston Follies," a neighborhood show of similar ilk, with a cast of one hundred amateurs.

Fred Perry, formerly with the Robbins interests at Watertown, N. Y., has jumped to the opposition theatrical outfit and is now with the Empsall-Sesson-ske forces putting on amateur night shows, etc.

Eugene O'Hare, treasurer at Harmanus Bleeker Hall, Albany, made his debut with the Proctor Players, local stock company, in "The Meanest Man in the World." O'Hare is a native of Watertown, N. Y.

James Smith and Charles Dale, Nonette, Nard and Pearl, Regal and Moore, Green and Blyer, Bert Hanlon, Sally Fields and Jack Strouse appeared in the concert bill at the Ambassador last Sunday night.

Richard Keane, the dramatic artist, will play a return date at Moss' Franklin Theatre during the last half of this week. He appeared there a few weeks ago, and the re-appearance is due to popular demand.

Richard Bennett, who has been appearing with "He Who Gets Slapped," in Chicago, was forced to retire from the cast last week on account of illness. During his absence the chief role is being played by Walter Edwin.

Zelda Sears, librettist of "The Clinging Vine," was the guest of the New York Women's Newspaper Club at an informal tea last Sunday afternoon. Prior to her appearance on the stage Miss Sears was a reporter on the Chicago Herald.

Helen Ford, leading lady in "The Gingham Girl," was suddenly taken ill last week with a severe case of bronchitis. Miss Isabel Lamont, the understudy for the part stepped into the role. Miss Ford will no doubt be able to resume work this week.

James N. Loughborough, who has been in charge of the New York publicity for "Robin Hood" during its engagement at the Lyric theatre, took charge of the publicity department this week for the Preferred Pictures Corporation of which Al. Lichman is head.

Carl Eckstrom, who plays the part of Harry Blythe in "The Cat and The Canary" was stricken ill shortly before one of the performances of the piece at the Bronx Opera House last week. John Willard, author of the piece, substituted and will continue with the show until Eckstrom has fully recovered.

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BY ZEZ CONFREY

A novelty of decided merit!

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WAKE UP LITTLE GIRL

BY JOE BURKE AND LOU HERSCHER

It's tuneful, bright and clever.

JUST RELEASED. GET IT NOW!

ALL MUDDLED UP

A Snappy Syncopated Song For Fox Trotters

Words and music by PERCY WENRICH

MELODY LANE

FEDERAL COMMISSION UPHOLDS COMPOSER'S RIGHT TO LEVY TAX

Motion Picture Men Get Setback in Their Efforts to Evade Paying License Fee For Use of Music in Their Theatres

The efforts of the Motion Picture Theatre Owners of America to evade the payment to the American Society of Composers, Authors and Publishers of a license fee when the society's copyrighted music is used, received another rebuff last week when the Federal Trade Commission concluded that the collection of the fee did not constitute "an unfair method of competition in commerce," and flatly refused to aid the cause of the movie men in any way.

Several moves have been made by the movie men and those at the head of its organization, the Motion Picture Theatre Owners of America, to invoke the aid of the Federal authorities in doing away with the so-called "music tax," but of no avail. A complaint made by Sidney S. Cohen, head of the motion picture men's organization, to the U. S. Attorney General, is still pending. J. C. Rosenthal, general manager of the A. S. C. A. & P., believes that the pending complaint will fare the same way as the one mentioned above, lodged with the Federal Trade Commission.

"There is no reason why the Attorney General should not follow the precedent set by the Federal Trade Commission," said Mr. Rosenthal. "We are a society merely endeavoring to collect what the law concedes to be ours, and movie houses and other such resorts do not have to play our music if they do not wish to. The courts have decided upon that question time and time again, always in our favor. The decision, for instance, of the Federal Trade Commission, is in keeping with other authoritative decisions."

The text of the official communication of the Federal Trade Commission to the movie men follows in full:

NEW FIRM OPENS OFFICE

Beilin & Horowitz, music publishers, formally opened their offices Saturday, the occasion being one of the most unusual of its kind in that practically every publisher and well-known vaudeville act in town dropped in to wish the firm the best of luck. Numerous telegrams from out-of-town publishers, orchestra leaders and theatrical folk were received.

Al Beilin and Willie Horowitz are in personal charge of the professional department, and Maurice Rosen, well known in the trade is general manager of the concern.

"Micky" Michaelson, formerly private secretary to Will Von Tilzer, of the Broadway Music Corporation, is connected with the firm, also, as well as a competent staff.

SNYDER OPENS FRISCO BRANCH

SAN FRANCISCO, Jan. 8.—The Jack Snyder Music Company has opened new offices here in the Pantages building, with Bill Haynes as manager and Adele Steinbeck as assistant. Haynes, who is a tenor, has been plugging the Snyder catalogue at local theatres for the past several weeks.

JORDAN GOING TO CHICAGO

Otto Jordan, general manager of Harms, Inc., and Arthur Behim, manager of the professional department, are leaving this week for Chicago for a visit of ten days or two weeks in the interest of the Harms' song, "Love Sends a Little Gift of Roses."

Lew Colwell will be in charge of the New York professional department in the absence of Mr. Behim.

SIDNEY S. COHEN, President,
Motion Picture Theatre Owners of
America,
132-136 West 43rd Street, N. Y.

Dear Mr. Cohen:

Your letter of the 14th instant, addressed to the Secretary of the Commission, making application on behalf of the Motion Picture Theatre Owners of America against the American Society of Composers, Authors and Publishers on account of alleged violation of the law against unfair methods of competition by the imposition of a tax or royalty on motion picture theatres for the right to play the copyrighted music of its members, has been considered.

We have carefully considered the facts, as stated by you, and examined the decisions of the courts applicable thereto, with the result that it has been concluded that the case is not one calling for the exercise of the Commission's corrective powers. The chief reason for this conclusion may be stated as the fact that the making of a claim for royalties, apparently in good faith, cannot be said to constitute "an unfair method of competition in commerce"; it cannot be said to be unfair in the sense in which the word is used in the Commission's Organic Act, but is merely an assertion of a supposed legal right which is fully determinable by the courts; and it is not a "method of competition" because the parties to the controversy are not in any way competing with each other.

It is regretted that we are unable to aid you in this instance.

Very truly yours,
FEDERAL TRADE COMMISSION,
MILLARD F. HUDSON, Chief Examiner.

ABRAHAMS GETS OFFICES

Maurice Abrahams has selected offices in the Hilton building at Broadway and 48th street, where he will open the Maurice Abrahams, Inc., music publishing house shortly.

George A. Friedman will be general manager for the organization, and Harry Teney will have charge of the professional department. A catalogue of songs is being completed, some of them being already in the hands of the printer.

The offices are being handsomely furnished and will be occupied as soon as the alterations are completed, which is expected to be some time next week.

JEROME AND SCHWARTZ WRITE

William Jerome and Jean Schwartz have written a new song, entitled "Every Day in Every Way, I'm Getting Better and Better," which has been accepted for publication by Jerome Remick & Co. This is being rushed to press in order to beat several other publishers and writers who were working on similar numbers. The number is built around the slogan of Doctor Emile Coue, the French physician, who is getting widespread publicity through his campaign for subconscious healing.

VINCENT TO PUBLISH

Nat Vincent is going into the music publishing business shortly and will be associated with several other song writers in the venture. He expects to take offices in the Hilton building at Broadway and 48th.

WOMAN LEADER AT AMERICAN

SAN FRANCISCO, Jan. 8.—Carol Weston, a violin virtuoso, succeeded J. Warry Lewis as musical director at the American Theatre, Oakland. Miss Weston is the only woman on the Coast to conduct an orchestra, and is the daughter of Ella Weston, booking manager for Ackerman & Harris. She has made several concert tours and is under contract for a tour this season.

The orchestra at the American is composed of ten men and two women musicians.

MUSICIANS RE-ELECT WEBER

SAN FRANCISCO, Jan. 8.—Walter A. Weber was re-elected president of San Francisco Local No. 6 of the American Federation of Musicians. The other officers elected were: A. J. Haywood, vice-president; Albert A. Greenbaum, recording secretary, and Charles H. King, financial secretary and treasurer. King was also chosen as delegate to the A. F. of M. convention. J. G. Dewey was elected to the board of governors.

KIDDIE SIGNED BY TRIANGLE

Betty Gulick, the ten-year-old "wonder child" song writer, has been signed by the Triangle Music Company as a staff writer for a period of five years. Miss Gulick wrote the lyric of "My Mother's Lullaby," which is being released by the Triangle Company with a big campaign. Billy Heagney composed the music for the number.

MILLS GETS "CARAVAN" SONG

The American rights to "In My Caravan," the outstanding English fox-trot hit, has been secured by Jack Mills, Inc. The Laurence Wright Music Publishing Company, of London, who are now handling the Mills' catalogue in England, originally put the song out.

MCCORMICK BACK WITH MCKINLEY

Frank McCormick is back in the professional department of the McKinley Music Company, after an absence of several months, previous to which he had been connected with the firm for a number of years.

MILLS AWAY ON TOUR

Jack Mills, of Jack Mills, Inc., left Monday for an extended trip to the Pacific Coast, stopping at all important cities in the middle west en route. After looking over the Coast territory, he will also make a trip through the southwest.

SPECHT FEATURING GAY SONGS

Paul Specht's Orchestra, in vaudeville, is using three numbers written by Byron Gay, "Vamp Me" and "Fate," both new, and "Sand Dunes," an old success still going strong.

ENGEL OFF TO CANADA

Harry Engel, general manager of Richmond-Robbins, Inc., left last week for a ten days' sales trip to Canada, also stopping at important cities en route.

FORSTER IN NEW YORK

Fred Forster, Chicago music publisher, is in New York on a business trip. Murry Adler, sales manager for the Forster organization, is in town, also.

RUTH RUSSEK WITH BERLIN

Ruth Russek, formerly with the Broadway Music Corporation, is now connected in the professional department of Irving Berlin, Inc.

A. J. STASNY IN LONDON

A. J. Stasny, the music publisher, is now in London and is expected back in the United States early in February.

BRADFORD FOUND GUILTY

Perry Bradford, music publisher, was found guilty of subornation of perjury, in the Federal District Court, last Friday, after a trial lasting two days. He will be sentenced some time this week by Judge Learned Hand, and in the meantime is out on \$5,000 bail.

The perjury charges against Bradford grew out of an injunction suit pending before Judge Mack in the Civil Branch of the United States District Court, which was in progress last August. This litigation concerned the song, "He May Be Your Man, But He Comes to See Me Once in Awhile." The Ted Browne Music Company, of Chicago, sought an injunction against the colored publishers, claiming that the song was their property and not that of Bradford's, who was also publishing the song.

During the hearing it developed that Lem Fowler, writer of the song in question, and Spencer Williams, another colored songwriter, were committing perjury. The court stopped the trial while Williams was on the stand saying that he was in Chicago and had witnessed a certain contract, when as a matter of fact it was proved he was in New York at the time the contract was supposed to have been consummated. Later, Williams and Fowler admitted that they had committed perjury and made false affidavits at the instigation of Bradford.

Fowler and Williams both pleaded guilty to indictments charging them with perjury in the proceedings before Judge Mack last August, and were used as government witnesses by Assistant United States District Attorney Lorenz in the trial of Bradford. It is believed that their testimony will win them immunity, as it was the means of convicting the music publisher, who has offices in the Gaiety Theatre building under different names. J. N. Boyle represented Bradford as attorney.

STEVEN GOING TO COAST

Milt Steven, who is representing Ager, Yellen & Bornstein in the middle west, is leaving for the Pacific Coast, where he will be permanently located. Paul Elwood, who was expected to go to the Coast for the firm, has undertaken another project.

Morgan Brown is now representing the above concern in Minneapolis and St. Paul. Ben Bornstein is leaving shortly for the middle west and the Coast, in the interest of the A. Y. & B. catalogues.

WIEDOEFT WITH RICHMOND

Rudy Wiedoeft, well-known saxophone artist and orchestra man, has contracted with Richmond-Robbins, Inc., to publish all of his saxophone solos in the future.

At present three new solos have been taken over by the above mentioned house and about 16 solos in all are expected to comprise the Wiedoeft saxophone catalogue shortly.

HALL WITH FORSTER

Wendall Hall, writer of "My Carolina Rose" and "Mellow Moon," is now associated with Forster Music Publishers, Inc., where he is connected in the professional department. Hall has also turned over the balance of his catalogue including "Memories and You" and "Pickaninny Lullaby I Know Why," a new foxtrot.

OLMAN AND FRIEND WRITE SONG

Abe Olman and Cliff Friend have written a new waltz song, entitled "Every Wednesday Night," which they have placed with Irving Berlin, Inc. A new dance tune by Olman, "Funny Feet," has also been placed with the above house.

McKINLEY GETS NEW FOX TROT

"Why Hesitate," a fox trot song by Gene Bernard and Eddie Roine, of Paul Whiteman's Hotel Bossert Orchestra, has been taken over by the McKinley Music Company.

BURLESQUE

MUTUAL HEADS INSPECTING CIRCUIT

PROMPTED BY COMPLAINTS

Several officials and the censors of the Mutual Circuit left New York on Monday for a trip around the circuit. Dave Krauss, president of the circuit, left New York, going in one direction, and Al Singer, general manager, started in another direction. These gentlemen, it is said, will look over the houses now being booked by Mutual and ascertain if the conditions exist and many managers and performers have been complaining of most of the season. It is said that some houses on the circuit are not fit for a show to play in. The condition of the stages and the dressing rooms are said to be dangerously unsanitary. Dressing rooms in particular are dirty and lack means of ventilation. Complaints of other kinds have been pouring in on the circuit, recently, and this is one of the principal reasons for Krauss and Singer's trip, it is said.

There have been so many applications of late from out-of-town managers for Mutual shows, for both this and next season, that the officials are going to be very particular about signing up houses for next season. They claim that nothing but the best will be booked by the circuit next season, and the conditions that exist back stage this season at some houses will not be tolerated then, and the comfort of the performers must be looked after in this respect.

Dan Dody and Jack Perry are the censors who left town Monday. They, too, left in different directions, but will keep in constant touch with each other. They are to look the shows over. In case Dody sees a show that needs fixing and will require the services of Perry, he will wire him to come on to that particular point. The same thing applies with Perry, should he need the services of Dody. Each house and show on the circuit will be visited before these officials return to New York.

Starting this week some of the shows will repeat. These shows will have to stage new books and numbers. The house managers are waiting anxiously to see what the producers will give them for their second show. Where they have given satisfaction with the first show, it is a question whether some can repeat with a new show. Starting next week several more new shows will go on, and after that shows will be changing each week.

This week "Follies and Scandals" have on a new show and book under the title of "Town Follies" at the Empire, Hoboken. Moe Messing calls his new show "Kuddling Kittens," at the Olympic. Next week the "Baby Bears" will put on a new show at Albany under the title of "Girls from Reno."

"FLAPPERS" RECORD DAY

PATERSON, N. J., Jan. 4.—Rube Bernstein's "Broadway Flappers" holds the record for one day at the Orpheum, this city. For three performances played on New Year's Day, they did a total of \$3,376. The midnight show was \$1,750.40, matinee \$523.85. Evening performance \$1,101.75.

PRIMA DONNA FOR "HEADS UP"

Eleanor Wilson will open as prima donna of the "Heads Up" Company at the Empire, Hoboken, next Monday, replacing Ruby Wallace. Billy O'Reilly will manage the show.

SYNCPATORS LEAVING SHOW

The Three Syncopators will close with Harry Hasting's "Knick Knacks" at the Empress, Providence, next Saturday night.

GREAVES SUCCEEDS BOSSOM

Henry Bossom resigned last Saturday night as treasurer of the Columbia Theatre, and was succeeded Sunday by Walter Greaves.

Bossm had been treasurer of the house since it opened, and previous to that time was treasurer at the Murray Hill and Fulton theatres, when William Morris booked the houses.

Greaves is an old-time box-office man, at one time connected with the Gayety Theatre, Montreal. Subsequently he managed burlesque shows, and for the past seven years handled Broadway attractions on the road.

PASSENGER ASS'N GIVING DINNER

A banquet will be held at the Hotel Astor, New York, on Saturday evening, February 17, of the New York City Association of Passenger and Ticket Agents. It will be a "stag" and an informal affair. It is to be one of the big events of the year and will be attended by many of the traffic officials of the transportation lines. It is expected that there will be representatives present from as far west as San Francisco. This year's banquet will no doubt exceed in attendance any of the association's banquets of past years, according to Bruce Noble, of the Canadian Pacific Railway.

CAIN TO MANAGE YORKVILLE

It was published last week in this paper that Dave Sidman was to manage the Yorkville when it opened as a Columbia Circuit house next Monday. Maurice Cain will manage the house for the first few weeks, it has been learned.

LLOYD IN VAUDEVILLE

Oscar Lloyd, juvenile, who closed with the "Follies and Scandals" at the Star in Brooklyn last Saturday, is rehearsing with Marty Brooks' "Sheik for a Day," a seven-people act, which opens next week on the Poli time.

SHOW HAS NEW SOUBRETTE

Mildred Miller, soubrette, closed with Harry Strous' "Talk of the Town" last Saturday night at the Empire, Brooklyn. Norma Billings opened Monday with this show at the Casino, Philadelphia, Monday.

SOUBRETTE QUILTS "KNICK KNACKS"

Madlyn Worth, soubrette of the "Knick Knacks," handed in her notice last week to close with that show in Providence this week. Miss Worth, it is said, will go to Florida to rest for a few months.

ANIMAL ACT IN BURLESQUE

Fred Delmar and His Fighting Lions, one of the features with the Dave Marion Show, was one of the comedy hits at the Casino, Brooklyn, last week. It's the only act of its kind in burlesque.

GOING INTO VAUDEVILLE

Bernice La Barr and Gladys Jackson, who closed with the "Broadway Brevities" at the Columbia last Saturday night, are going to "break in" a sister act this week for vaudeville.

DANCERS WITH MARION

The six English High Steppers closed at the Park Theatre, Columbus Circle, last week and jumped into the Dave Marion Big Show at the Casino, Brooklyn, the same week.

AGENT QUITTING SHOW

CINCINNATI, O., Jan. 6.—Charles Bragg, agent of the "Bon Tons," closes with that show Saturday.

"SUBWAY GIRL" MENACE TO PRODUCERS

BANISHED BY BOTH WHEELS

The end of "the subway chorus girl," which has long since been a thorn in the side of burlesque producers, is imminent, according to an official high up in the affairs of the Mutual Circuit.

This particular chorus girl derives her sobriquet because of her reticence to flutter far from the lights of Broadway. She is otherwise a "coast defender" who flits from show to show, remaining with them only for the Greater New York run. She will hop out of the show in Newark, or perhaps Philadelphia, letting the show manager solve the girl question problem as best he can for the next jump. She will immediately jump into another show and will rotate over the same circuit she has just played.

This practice has gradually grown to a nuisance stage on both the Columbia and Mutual Circuits. Aside from inconveniencing the show man it has other bad features. The reappearance of five or six of these girls continually appearing around New York gives the attractions employing them the semblance of a "stock" organization. And since attractive girls are one of the selling features of these extravagances, new blood and new faces are decidedly essential.

So many complaints have poured into the general offices of the Mutual Circuit, the officials will take drastic measures against this type of chorus girl. The Columbia Circuit, also, is giving the matter serious thought. When both have decided upon their methods of elimination the "coast defender" will either be brought to her senses or permanently retired from the burlesque stage.

Both circuits are compiling lists of the chronic offenders which are to be forwarded to all producers and managers connected with their respective circuit. House managers, also, will be cautioned to keep on their guard for some who may go so far as to secure an engagement under an assumed name. The house managers are generally men who have been identified with burlesque for years. They are credited with having a "camera eye" and consequently know any girl that has played their house. Should they find a "repeater" they will notify the company manager as to her history and if he cannot give a satisfactory explanation of her presence, the complaint will be forwarded to the main office of the circuit.

Faithful choristers, those who remain with the show from beginning to end of the season, are fully in accord with this action of the managers. At one time they were of the belief that these girls were permitted to do as they please, were enjoying privileges due to favoritism. This naturally created no little amount of unrest within the chorus ranks. Now that the managers have been prompted to action, the faithful ones are happy again.

The action on the part of the circuit heads is said to have been precipitated by a snag which one of the Mutual shows rang up against last week. A show that was assembling new material for a repeat date ordered a rehearsal for Sunday. One of the girls leading a front line, promptly made plain that she would not attend the rehearsal inasmuch as she was leaving the troupe after the Newark date. The producer was compelled to scurry around for a new girl and put her through the paces of the entire show, which meant unnecessary hardship for all concerned. This is but one instance of many that has cropped up in the field during the season.

"FOLLIES OF THE DAY," BARNEY GERARD SHOW, GREAT PRODUCTION

For many years we have been watching Barney Gerard's "Follies of the Day." We have often wondered how a producer could stage such a show as the "Follies," but this season Gerard offers a "Follies" that is better and greater than any in the past and to our way of thinking is one of the best all around entertainments ever seen at the Columbia.

A crowded house greeted the players Monday afternoon and the show went over with a "bang." The applause that was given the numbers and the outburst of laughter at each and every comedy scene proved that it is a big success. Gerard staged some wonderful scenes and gave the performers fine material to work with. The numbers were artistically arranged and the girls worked as though they enjoyed every minute they were on the stage.

Gerard has the girls costumed beautifully, the dresses are striking and novel in design and pleasing to the eye. The scenery and electrical equipment are all that could be asked for a Broadway show. So far as the staging of the show, the production and costumes go, Gerard has gone the limit in every way.

The book is called "What Does the Public Want," a title that Gerard has had for years; he is featuring one of the most unique and cleverest of all burlesque comedians, Tommy "Bozo" Snyder. The program states that Bert Giant wrote the music, which is catchy and tuneful. The dancing numbers were staged by Seymour Felix. The scenery was done by Urban.

Dancing, songs, beauty, pretty girls and, above all, comedy are the lines on which Gerard constructed his play, which was built up to a great big musical comedy and burlesque success.

"Bozo" Snyder, the comedian who never speaks, is the big fun maker. He is assisted by Sam Green, who works in every scene with "Bozo." Snyder in his misfit old clothes, is using a little lighter makeup this season. He is a revelation in the line of comedy; as a pantomime comedian he stands alone and above all others. His facial expressions are wonderful, the manner in which he uses his eyes, he almost makes them talk. He not alone is clever in the line of comedy, but he dances, is an acrobat and plays a trombone.

Green is doing the big burly tough piano role made famous by the late Edmund Hayes. Green does the character exceptionally well and is a fine foil for Snyder. As a mouthpiece for Snyder he works the comedy scenes up splendidly.

Harry Seymour, who is making his first appearance at the Columbia, made himself solid with the audience with the manner in which he portrayed a "Dutch" role. Seymour is a very funny little fellow, in fact, much more so than we have ever seen him in the past. He knows how to handle comedy situations and how to get them over. His dialect is amusing and his style of making up good.

J. B. Williams is doing straight and is the same hard worker of past seasons. Williams is a "hick" straight and gets it over well. He is doing some dancing this season.

Jimmy Hall, Ben Joss and Harry Bart have some very fine parts in the show, which they handle in dandy shape. Hall does a fine "Frenchman" in one scene, while the other boys do equally as well in other parts.

A pretty, dainty and charming young prima donna is Julie De Cameron. Miss De Cameron is very attractive and sweet and wears gowns that are very becoming. She sings her numbers well and possesses a voice that is far above the average burlesque prima donna. The manner in which she renders her numbers is most satisfactory.

Gertrude Lavette, the soubrette, has developed into a very clever dancer since she was in New York last season. She does most of the dancing in the show and covers herself with glory in her work. Miss Lavette is a shapely little lady, with a most pleasing personality. She has several numbers that she puts over excellently. Her wardrobe is beautiful.

Babe Almond, the second soubrette, has improved very much under Gerard's direction. She was crude when we saw her last season. Miss Almond dances nicely and gets her numbers over well. Her dresses are pretty.

The theatre scene is again in the show and repeated its success of last season as one of the big comedy scenes. The "Taxi" scene is another big comedy hit. The hotel scene is another good laughing scene. These are but a few of the comedy hits in the show. Snyder and Green worked often in one, keeping the audience in a scream of laughter; they also were in many other scenes that they were equally as amusing.

The "Wedding" number used as the finale of the first part, is magnificent in every respect and was generously applauded.

In the theatre scene specialties were offered by several principals. Miss Lavette, is a singing and acrobatic dancing specialty, more than pleased. Miss De Cameron sang "I Love You" excellently. Bob Tolliver, the "one-man band," won applause, playing the mouth organ and dancing. Miss Almond did a singing and dancing specialty and put it over. Snyder and Green worked up some dandy comedy situations all through the scene and had the audience in an uproar of laughter continuously, finishing off with their burlesque wrestling bit. Seymour, as the candy boy, got considerably out of the part and was funny in all he did.

In their specialty, Snyder, playing the trombone, and Green, singing, created another line of

(Continued on page 25)

MARGARET LAWRENCE COMES TO FULTON IN "SECRETS"

MARGARET LAWRENCE in "SECRETS," a play in three acts with prologue and epilogue, by Rudolf Besier and May Edgington, produced by William H. Harris at the Fulton Theatre, December 25, 1922.

CAST

PROLOGUE, 1922

A room in Sir John Carlton's house in Portchester Terrace, London
 Lady Carlton.....Miss Lawrence
 Lady Lessington.....Barbara Allen
 Audrey Carlton.....Mignon O'Doherty
 John Carlton.....Shirley B. Pink
 Robert Carlton.....Horace Cooper
 Dr. Arbuthnot.....Fraser Coulter

ACT I, 1867
 Mary Marlowe's bedroom in her parents' house at Black Heath
 Mary Marlowe.....Miss Lawrence
 Mrs. Marlowe.....Mrs. Edmund Gurney
 Elizabeth Channing.....Lillian Brennand
 Susan.....Mary Scott Seton
 William Marlowe.....Orlando Daly
 John Carlton.....Tom Nesbitt
 (Intermission of eight minutes)

ACT II, 1870

Living room of a two-room shack in Wyoming
 Mary Carlton.....Miss Lawrence
 Dr. McGovern.....Elmer Grandin
 Bob.....Norman Houston
 John Carlton.....Tom Nesbitt

ACT III, 1888

Drawing room of Sir John Carlton's house in Portchester Terrace, London
 Mary Carlton.....Miss Lawrence
 Mrs. Marlowe.....Mrs. Edmund Gurney
 Elizabeth Channing.....Lillian Brennand
 Mrs. Eustace Mainwaring.....Diantha Pattison
 Blanche.....Beatrice Kay
 Audrey.....Cynthia Hyde
 John.....Shirley B. Pink
 Robert.....Clay Kennedy
 William Marlowe.....Orlando Daly
 Briggs.....Allen Jenkins
 John Carlton.....Tom Nesbitt

EPILOGUE, 1922

A room in Sir John Carlton's house in Portchester Terrace, London
 Lady Carlton.....Miss Lawrence
 Lady Lessington.....Barbara Allen
 Audrey Carlton.....Mignon O'Doherty
 John Carlton.....Shirley B. Pink
 Robert Carlton.....Horace Cooper
 Dr. Arbuthnot.....Fraser Coulter
 Nurse Martin.....Nora Ryan

The secret in "Secrets" seems to be "forgive and forget." In the prologue and epilogue we see Margaret Lawrence as the wife, an old lady, thinking of her past, which, in the first act, starts to unfold. For the ensuing three acts and the epilogue, her principal duties are to come a running when her errant, and as he himself describes it, "animal" husband, calls her. She is always ready to fight for him and to forgive him his trespasses, an ideal wife from a Don Juan point of view. The play carries over a period of fifty-five years and Miss Lawrence is charming in every one of them. In 1867 we see her elope with one of her father's clerks. In 1870 we see her rocking the cradle and fighting her husband's battle in her little shack in Wyoming, where her husband has incurred the enmity of the cattle thieves. In 1888 we see her fighting the woman who has stolen her knighted and benighted husband's love and winning hubby back again; this in the drawing room of their London home.

The acting of Miss Lawrence is always of the highest order, her work as a comedienne in the scene in 1867 being of especial excellence, and her melodramatic instinct in the Wyoming shack being excellent. Her role is a particularly difficult one, as she is called upon to fight for her husband and to bend herself throughout the play to his will without having the audience say of her, "What a fool that woman is." Needless to say she succeeds admirably in doing this.

Of the play itself we are not so certain. It starts out as if to prove a point but leaves a doubt as to exactly what the point is so that no one can tell whether to affix the Q.E.D. at the final curtain. The picture of the changes wrought by the flying years is convincing, however, and the lack of a point to be proven is lost in the fine acting of the cast. Besides Miss Lawrence, the others in the cast whose work stood out were Tom Nesbitt as the hero, Elmer Grandin as the Wyoming doctor

and Frazier Coulter as the London doctor. The rest of the cast was well balanced and it is difficult to pick out a performance of outstanding excellence.

"THE EGOTIST" NEW DITRICHSTEIN PLAY AT THE 39th STREET

"THE EGOTIST," a play in three acts, by Ben Hecht. Produced at Thirty-ninth Street Theatre, Monday evening, December 25.

CAST

Sally Jenkins.....	Madel Turner
Mr. Smart.....	Gustav Bowhan
Manny Epstein.....	Jack Belgrave
Helen Tarbell.....	Maude Hanford
Margaret Schmidt.....	Catherine Carter
Mr. Gorman.....	Earle Mitchell
Felix Tarbell.....	Leo Ditrichstein
Edward (Bud) Jenkins.....	Albert Morrison
Norma Ramon.....	Mary Duncan
Sing.....	Alexis Polianov
Toy.....	Young Lee
Virginia Hansen.....	Carroll Irwin
Murphy.....	M. A. Kelly
Richard Collins.....	Lee Mular

Leo Ditrichstein's new vehicle, originally used by him in San Francisco a short time ago, still shows him in the role of a tempestuous lover, or worse than that. Although the author of the play, Ben Hecht, is considered clever, his play is far from that and the epigrammatic style effected by the leading player in the character of a playwright, is all right in spots; in most spots it failed to get across.

Past middle age, Felix Tarbell is still pursued by the ladies and one night is finally put in a compromising position by spending the night at the apartment, or at least most of it, of a leading lady who is in one of his plays. All of her tricks to thaw him prove futile and the affair ends with the foolish lover fleeing down the fire-escape. The faithful lover wends his way home, only to hear the next afternoon that his wife, to whom he had always striven to be faithful, has eloped with the stock broker. Which may have been the cause of a laugh or two not expected of the script.

At the close of the play the husband still maintains that he is perfectly honorable and has not violated any of his marriage vows.

With a possible exception or two practically all of Mr. Ditrichstein's supporters in the cast are mediocre players. Miss Mary Duncan made an excellent appearance but her voice was tiresome. Others in the cast were in the parts of theatrical people, theatre managers, press agents, etc.

"The Egotist" is the kind of play that might be appreciated by a little audience in a small theatre near the village, where the various epigrams and such will get across, and the idea embodied in the piece taken more to heart.

"TIDINGS BROUGHT TO MARY," SEEN AT THE GARRICK

"TIDINGS BROUGHT TO MARY," a medieval mystery play, by Paul Claudel. Produced at the Garrick Theatre, Monday evening, January 1.

THE CAST

Violaine.....	Jeanne de Casalis
Pierre de Craon.....	Charles Francis
Mara.....	Mary Fowler
The Mother.....	Helene Westley
Anne Vercors.....	Stanley Howlett
Jacques Hury.....	Percy Waran
Mayor of Chevreche.....	Harry Ashford
Apprentice of Pierre de Craon.....	Philip Leigh

"The Tidings Brought to Mary" is an abbreviated translation of "L'Annonce Faite a Marie," a Christmas miracle, by the French writer, Paul Claudel, who always shows the utmost sincerity in his works. The story of the play concerns the good Violaine who, touched with leprosy by a kiss she has once given in pity, lives hidden and alone in a house on the road to Rheims. On Christmas Eve when Jeanne d'Arc is leading the King to the cathedral, Violaine's sister brings her the dead child of the man she had loved. As

the bells are chiming and another Noel is about to be ushered in, the dead child comes to life in the leper woman's arms.

As all of the scenes staged by the Guild, the miracle episode was beautiful, and the most dramatic moment of the performance. Undoubtedly the poetry of the original version is lost in translation.

Most of the play is solemn and the set does not change but for the people and nuns moving in and out. While no hilarious time is to be expected at the Garrick and probably no great pleasure, the scenes made by the players and their color-costumes are a real treat.

ETHEL BARRYMORE COMES TO TOWN AS "JULIET"

"ROMEO AND JULIET," by William Shakespeare, starring Ethel Barrymore, staged and presented by Arthur Hopkins at the Longacre Theatre on Wednesday evening, December 27.

CAST

Sampson.....	Barlow Borland
Gregory.....	Albert Reed
Balthasar.....	Howard Merling
Abraham.....	James Hull
Benvolio.....	Jerome Lawler
Tybalt.....	Kenneth Huntley
Capulet.....	Harvey Hayes
Lady Capulet.....	Lenore Chippendale
Montague.....	Frank Howson
Lady Montague.....	Alice John
Escalus.....	Edwin Brandt
Romeo.....	McKay Morris
Paris.....	William Keighley
Peter.....	Barry MacCollum
Nurse.....	Charlotte Granville
Juliet.....	Ethel Barrymore
Mercutio.....	Basil Sydney
An Old Man.....	John C. Davis
Friar Laurence.....	Russ Whytal
An Apothecary.....	Barry MacCollum
Page to Paris.....	Vivian Geison

The reviewer has one advantage in writing of the presentation of a Shakespearean play, and particularly that of "Romeo and Juliet." That advantage is that he can save time and space by not going into detail, or even giving a brief synopsis of the plot.

But this advantage is handicapped when the reviewer writes of a production of "Romeo and Juliet" with Ethel Barrymore or any other "star" in the leading role. For here he must go into details and give comparisons. How does the Juliet of Barrymore compare with that of Julia Marlowe? How does it compare with the other Juliet of yesteryear?

We'll avoid all that. The Juliet of Ethel Barrymore is a wonderful one. It is a more lovable and sweeter Juliet than one would expect from Ethel Barrymore, considering that the age of the character is supposed to be just fourteen. It was a slim, girlish, lovesick Juliet, who made her audience warm to her and sympathize with her in all her moods.

The Romeo of McKay Morris didn't show to very good results. Morris is a good actor, but the role didn't stand out as much as one would be led to think it would. The outstanding character of all was Mercutio, as done by Basil Sydney. The role is a good one, and as done by Sydney was brilliant. The Friar Lawrence of Russ Whytal was also exceptionally good.

The settings, by Paul Edmond Jones, were awe-inspiring, and yet simple to a large degree. The lighting effects and with any production of "Romeo and Juliet."

"GIVE AND TAKE" NEXT WEEK

Louis Mann and George Sidney will appear as co-stars in Aaron Hoffman's "Give and Take," which Max Marcell will present at the Forty-ninth Street Theatre on Monday evening, January 15. Vivian Tobin will have the leading feminine role. The supporting company includes Charles Dow Clark, Douglas Wood and Robert Craig.

WILL CAST BRICE SHOW

Florenz Ziegfeld will begin casting the new show which Ring W. Lardner and Gene Buck are writing for Fanny Brice on January 15. The authors will submit the book and lyrics for the show to Ziegfeld on January 10.

"WILL SHAKESPEARE," NEW AMES PRODUCTION OPENS AT NATIONAL

"WILL SHAKESPEARE," a drama in six scenes, by Clemence Dane. Produced at the National Theatre, Monday evening, January 1.

CAST

Will Shakespeare.....	Otto Kruger
Mary Fitton.....	Katharine Cornell
Anne Hathaway.....	Winifred Lenihan
Queen Elizabeth.....	Haidee Wright
Henslowe.....	John L. Shine
Kit Marlowe.....	Alan Birmingham
Mrs. Hathaway.....	Angela Ogden

The author of last season's success, "A Bill of Divorcement," has written an interesting play around the Bard of Avon, although as it happens, he is not the central figure of the action. Originally the play was produced in London, where it proved to be a flop. Since then it has been rewritten to some extent and all unnecessary lines cut. The present version is charming, due in no small measure to the unusually good cast that includes Otto Kruger, Winifred Lenihan and Haidee Wright.

Most of the action shows the immortal playwright as a puppet of a group of women who are largely responsible for his success. Which is more or less a woman's version of the way Shakespeare wrote his stuff. Most folks will not believe that he was quite as insignificant a person as Miss Dane would have them believe.

Remarkably fine performances were given by the three women in the cast, Haidee Wright, Katharine Cornell and Winifred Lenihan. We learn that one of the greatest of play classics was written for no other reason than one Mary Fitton having handed out the needed inspiration. Other happenings in the life of Shakespeare, such as the death of his son, the passing of Marlowe after a tavern alteration, and other affairs are made interesting.

On the whole, one spends an enjoyable evening as Shakespeare materializes into a great playwright. There may be some doubt as to whether the author meant Otto Kruger to portray the poet as a meek person at the time or whether it was just the style affected by the actor.

Haidee Wright as Elizabeth was wonderful. Her performance was one of the best seen this season. Winifred Lenihan as Anne Hathaway also rose to unusual heights, as did the rest of the cast.

MOROSCO LEASES ASTOR SIGN

A rental of \$600 for three weeks' use of the electric sign on the Astor Theatre Building was obtained by the Douglas Fairbanks Corporation from the Morosco Holding Company. This sign, which covers three floors of the Astor building front, will be used by the Morosco company as a medium to call attention to the fact that Leo Carrillo is appearing in "Mike Angelo" at the Morosco Theatre.

RICE PLAY LEAVING

"It Is the Law," Elmer Rice's mystery play at the Ritz Theatre, will conclude its engagement there on Saturday to make room for the opening of Maude Fulton in her new play, "The Humming Bird," which will have its initial performance in that theatre on Monday night. "It Is the Law" will probably continue its season in Boston and later go to Chicago.

NEW PLAY FOR ATWILL

David Belasco will commence rehearsals this week of "The Comedian," a play by Sascha Guitry, with Lionel Atwill in the stellar role. Belasco will produce the show out of town early in March, and if the attraction looks likely, will lay it aside over the summer and bring it to the Belasco Theatre in September.

HOPE WITH WILMER AND VINCENT

Francis X. Hope is now manager of the Wilmer and Vincent production department and supervised the opening of their first production, "The Blackmailers," in Easton on Monday night.

January 10, 1923

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B. F. KEITH BOOKING EXCHANGE
Week of January 15, 1923

NEW YORK CITY

Palace—Wells, Virginia & West—Aunt Jemima & Band—Flanagan & Morrison—Al Herman—Ernest R. Ball—Father Finn's Paulist Choristers.

Riverside—Mary Haynes—Barclay & Chain—Julian Eltinge—Craig & Campbell—Harrison & Dakin.

81st St.—Jack Wilson & Co.—"Hello 81st Street Folioles"—Right or Wrong—Henry & Moore—Joseph Diskay—Ward Sisters & Macomber.

Alhambra—Gordon & Rica—Artistic Treat—Ben Welch—The Little Cottage—Yvette Ruget—Maurice Diamond & Co.—Tom Smith—Gus Fowler—Butler & Baker.

Royal—Van Horn & Inez—Four Runaways—A Night in Spain—Catherine Murray & Co.—Vera Gordon & Co.

Broadway—Van Hoven—Coombes & Nevins—Harry J. Conley & Co.

Jefferson (First Half)—Mamaus & Rule—Edna Aug & Co.—Snow, Columbus & Rector—Will Mahoney—(Second Half)—Moore & Freed—California Ramblers.

Franklin (First Half)—Van Cleve & Pete—Yates & Carson. (Second Half)—Will Mahoney.

Coliseum (First Half)—Moore & Freed—May Wirth & Co. (Second Half)—Leonore Kern & Co.—When Love Is Young.

Fordham (First Half)—When Love Is Young—B. C. William. (Second Half)—Edna Aug & Co.—Nathan & Sulvy.

Hamilton (First Half)—Irene Franklin—Joe Browning—Nathan & Sulvy. (Second Half)—Brennan & Rule—Thos. E. Shea—Mack & Lane.

Colonial—Deo Retter—Van & Tyson—Anderson & Graves—Al Wohlman—Son Dodgers—Irving & Jack Kaufman—Mosconi Bros.—Demarest & Collette—Bege & Cupea.

23rd St. (First Half)—Johnny Clark & Co.—Smith & Nash—Moss & Frye—Creations. (Second Half)—Joe Browning.

125th St. (First Half)—Rolland Travers & Co.—Lehr & Kennedy. (Second Half)—Smith & Nash—Jay & Dorothy Hendrix & Co.—Geo. LeMaire & Co.

BROOKLYN, N. Y.

Orpheum—Bill, Genevieve & Walters—Jane Connally—Chief Caupolicán—Levitt & Lockwood—Doris Humphrey's Dancers—Duci De' Kerejarto—Allman & Harvey.

Bushwick—Davis & Pelle—Rooney & Bent—Ruth Rose—Jones & Jones—Mlle. Leitzel.

Rivera (First Half)—Willie Solar. (Second Half)—B. C. William.

Flatbush—Dixie Four—Herbert Clifton—Rae & Emma Dean—Belle Baker.

Far Rockaway (Last Half)—Victoria & Dupee—Willie Solar—Irene Franklin—Snow, Columbus & Rector.

CHICAGO, ILL.

Maryland—Pellenberg's Bears—The Saytons—Pierce & Ryan—Harry Burns & Co.

BOSTON, MASS.

Keith's—Rich Hayes—Dixie Hamilton—China Blue Plate—Lewis & Dody—Trixie Frigana—Ten Eyck & Wiley—Vaughn Comfort—Dooley & Morton.

BUFFALO, N. Y.

Shea's—Kovacs & Goldner—Smith & Barker—Harry Kahn—Al Shayne—Kerr & Weston—Van Corbett—Four Yillers.

CINCINNATI, OHIO

Keith's—Harry Moore—Patricia—Iback's Band—Hall, Ermine & Brice—Burns & Lynn.

CLEVELAND, OHIO

Palace—Yost & Clady—Crafts & Haley—Welinington Cross & Co.

105th St.—Bronson & Edwards—Van Dyke & Vinci—Redford & Winchester.

COLUMBUS, OHIO

Keith's—La Toy's Models—Dave Roth—Bowers, Watters & Croker—Redman & Wells—The Hartwells.

DETROIT, MICH.

Temple—Maggie Clifton & Co.—Murdocks & Mayo—Marion Murray & Co.—Cahill & Romaine—Toto & Co.—Grace Nelson—Mitty & Tillio—Tom Patricia.

ELIZABETH, N. J.

Proctor's (First Half)—Old Vaudevillians. (Second Half)—Baby Walters.

ERIE, PA.

Colonial—Van Cello & Mary—Lang & Blakely—McLaughlin & Evans—Beaumont Sisters.

GRAND RAPIDS, MICH.

Empress—Tan Araki Japs—Barrett & Cunneen—George Yeomans—Healy & Gross.

HAMILTON, ONT.

Arthur Huston & Co.—Williams & Taylor—Roth Children—Norwood & Hall—Lorraine Monti & Co.

INDIANAPOLIS, IND.

Keith's—Countess Verona—Cross & Santora—Wm. Ebs & Co.—Oliver & Opp—Al and Fannie Stedman—Harry Jolson.

LOWELL, MASS.

Keith's—Holmes & LaVere—Fifer Bros. & Sis-

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VAUDEVILLE BILLS
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ter—Boy & Boyer—Duttons—Freda & Anthony—Boreo—Pauli & Goss.

MONTREAL, CAN.

(Jan. 14th)—Pantheon Singers—Briscoe & Raub—Wonder Seal—Donovan & Lee—Alexander & Fields—Walmsley & Keating.

Princess—Raffayette's Dogs—Bender & Armstrong—Gordon & Ford—Seed & Austin—Hagedus Sisters & Royes—Clark & Bergman—Lillian Shaw—Covenee Troupe.

PHILADELPHIA, PA.

Keith's—Irving Fisher—Willie Schenk & Co.—Rae E. Ball & Bro.—Weak Spot—Mabel Ford Revue—Hymack—Duncan Sisters.

PITTSBURG, PA.

Davis—Autumn Trio—Harvard, Winifred & Bruce—Fenton & Fields—Meehan & Neuman—The Briants.

PORTLAND, ME.

Keith's—Harry Hayden & Co.—Charles Keating & Co.—Young & Wheeler—Four Phillips—Kellum & O'Dare—Lew Hawkins.

ROCHESTER, N. Y.

Keith's—Mac Sovereign—Boyle & Bennett—Miller & Bradford—The Show Off—Marion Harris—Marga Waldron & Co.—Claude & Marion—Eight Blue Demons.

SYRACUSE, N. Y.

Keith's—Brent & Partner—Carter & Cornish—Golden Gate Trio—Powers & Wallace.

TOLEDO, OHIO

Keith's—Three Whirlwinds—Florence & Brady—Crawford & Broderick—Janet of France.

TORONTO, ONT.

Shea's—Blanche Sherwood & Bro.—Williams & Taylor—Bert Levey—Aileen Stanley—Joe Laurie—Eva Shirley & Co.—Olson & Johnson—Trelier & Co.

ORPHEUM CIRCUIT

Week of January 14, 1923

CHICAGO, ILL.

State Lake—Carl Rosini—Butler & Flanders—McCarthy Sisters.

Palace—Ben Bernie—Rae Samuels—Victor Moore—Swartz & Clifford—Greene & Parker—Jesse Busley—J. & N. Olms—Chandon Trio—Senator Ford.

DENVER, COLO.

Orpheum—C. & F. Usher—Dr. Thompson—Les Gellie—Alma Neilson—Pearson, Newport & P.—Juggieland—Dooley & Sales.

DES MOINES, IA.

Orpheum—Larimer & Hudson—Bert Howard—Grace Huff—Hyams & McIntyre—Bekefi Dancers—Billy Monroe.

KANSAS CITY, MO.

Orpheum—Raymond Hitchcock—Love Sisters—Coogan & Casey—Glenn & Jenkins—Mechan's Dogs—Rose, Ellis & Rose—Bailey & Cowan.

Main St.—Werner Amors Trio—Grace Dorro—Princess Whalekta—Minstral Monarchs—Franklyn Charles.

LINCOLN, NEB.

Orpheum—Henry Santry—H. & A. Seymour—D. D. H. Bill Robinson—Little Billy—McDevitt, K. & Q.—McRae & Clegg.

LOS ANGELES, CAL.

Orpheum—Bobby Folsom—Middleton & Spellmeyer—Dugan & Raymond—Scanlon, Deno & Scanlon—G. & P. Magley—Frank Ward—Les Kellers—Billy Dale.

MEMPHIS, TENN.

Orpheum—Edith Talaferro—De Marco & Sheik Band—Claudia Coleman—Nagyfay—Koroll Bros.

MILWAUKEE, WIS.

Palace—Blossom Seely—Anderson & Burt—Walters & Walters—Jessie Reed—Emily, L. A.—Great Leon—Pauline.

MINNEAPOLIS, MINN.

Hennepin—Johnson & Baker—Davis & Darnell—Babcock & Dolly—Wm. Faversham—Billy Glavin—Rath Bros.

NEW ORLEANS, LA.

Orpheum—Family Ford—Morgan & Gates—Simpson & Dean.

OAKLAND, CAL.

Orpheum—Eddie Leonard—Hallen & Russell—Quixy 4—Wilfred Clark—Bert Fitzgibbon—Eddie Miller—Jack Hanley—El Rey Sisters.

OMAHA, NEB.

Orpheum—Royal Gascoigne—Leo Beers—Frawley & Louise—V. & E. Stanton—Williams & Wolfus—Galetti & Kokin—Adolphus.

PORTLAND, ME.

Orpheum—Circumstantial Evidence—O'Donnell & Blair—Stanley—Pietro—Flying Henrys.

SACRAMENTO AND FRESNO

Orpheum—Roscoe Ails—Sig. Fricco—Adelaide Bell—Malia—Bar—Tuscan Bros.—W. C. Kelly—Proteering.

ST. LOUIS, MO.

Orpheum—Houdini—Morgan Dancers—Al. K. Hall—Sully & Houghton—"Yes Means No"—Novelty Clowns.

ST. PAUL, MINN.

Orpheum—Aerial Valentines—Foley & Leture—Weaver & Weaver—Creole Fashion Plate—Vincent O'Donnell—Gordon & Day.

SALT LAKE CITY, UTAH

Orpheum—Flirtation—Letter Writer—Burke & Durkin—Eric Zard—Bernard & Garry—De Witt Burns & Co.—Florenia.

SAN FRANCISCO, CAL.

Orpheum—Lou Tellegen—Spencer & Williams—Langford & Fredericks—M. & P. Miller—Allen Shaw—Visor & Co.—Bert Fitzgibbon.

Golden Gate—Perone & Oliver—Herberts—Frank Whitman.

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SEATTLE, WASH.

Orpheum—"Stars of Yesterday"—Hurst & Vogt—Ethel Parker—Jack La Vier—Marc McDermott—Berzac's Circus—Val & Gamble.

SIOUX CITY, IOWA

Orpheum—3 Weber Girls—Fred Hughes—Max & Moritz—Morton & Glass—Creedon & Davis—Andreeff Trio—McDonald Trio—Dougal & Learoy—Edwin George—Hackett & Delmar—Carlisle & Lamal.

VANCOUVER, B. C.

Orpheum—Dores Operologue—Harry Holman—Zelaya—Bobby Henshaw—Zelda Bros.—Feres & Marguerite.

WINNIPEG, MAN.

Orpheum—Harry Langdon—Seattle Harmony Kings—Fries & Wilson—Lucas & Ines—Milt Collins—Farnell & Florence.

F. F. PROCTOR

Week of January 8, 1923

NEW YORK CITY

Fifth Ave.—(Last Half)—2 Rosellas—May Wirth & Family—Harry Dose—Princeton & Watson—Harrington & Green.

23rd St.—(Last Half)—Allman & Harvey—Gardner & Bailey—Max's Circus—Mile. Vanity Co.—Bond Hunting Co.

125th St.—(Last Half)—Wells & Boggs—Syko & Co.—Howard & Lewis—Alba DeRosa Co.—Popularity Queens.

58th St.—(Last Half)—J. C. Mack Co.—Nim McWilliams—Hall & Grannon—Dancing McDonalds—Rooney & Moosert—White Bros.

ALBANY, N. Y.

(Last Half)—Anita—Jahrak & George—Mae Francis—Donevan & Lee—Dona Darling Co.—Hawthorne & Cook—Rupert Ingalese.

MT. VERNON, N. Y.

(Last Half)—Lane & Freeman—Ida Mae Chadwick & Dad—Jas. Carr & Band—Jane Connell—Lee Children—Sheldon, Ballantine & Heft.

NEWARK, N. J.

Mabel Ford Revue—Traps—Elinore & Williams Juliet—Eddie Borden & Dwyer—Mabel Burke Co.

SCHEECTADY, N. Y.

(Last Half)—Francis & Day—Julie & Dika—Thornton & King—Welcome Inn.

TROY, N. Y.

(Last Half)—Laura & B. Dreyer—Garry Owen—Anderson & Yvel—Polly Moran—A Trip to Hitlerland.

YONKERS, N. Y.

(Last Half)—Samaroff & Sons—Build Your Own Home—Besser & Irwin—Williams & King.

POLI CIRCUIT

Week of January 8, 1923

BRIDGEPORT, CONN.

Palace (Last Half)—3 Renards—Marie Gasper—Rogers & Donnelly—Slatko's Revue—Home & Gant—7 Arabian Knights.

Foll's (Last Half)—The Rios—Fletcher & Pasquale—Gary & Baldi—Husbands 3.

NEW HAVEN, CONN.

Palace (Last Half)—Mela & Bruin—Furman & Evans—Liddy & Liddy—Bringing Home the Xmas Tree—Barry & Butt—Hazel Green & Co.

WATERBURY, CONN.

Palace (Last Half)—Mulroy, McNeese & Ridge—Melina & Dade—Raymond Bond Co.—McCormick & Winehill—7 O'Hearts.

PORTLAND, ME.

Orpheum—Royal Gascoigne—Leo Beers—Frawley & Louise—V. & E. Stanton—Williams & Wolfus—Galetti & Kokin—Adolphus.

AFSON'S SHOES

For Men—\$5, \$6, \$7

1559 B'way—Bet. 46th & 47th Sts.
Catering to the Theatrical Profession
Free Booklet "C" on Request

HARTFORD, CONN.

Palace (Last Half)—Amaro & Obey—Florence Hobson—Sylvester Family—Cronin & Hart—Vincent Lopez Band.

SPRINGFIELD, MASS.

Palace (Last Half)—The Marabous—Eddie Cassidy—Nellie V. Nichols—Burns & Wilson—Columbus & Hector.

WORCESTER, MASS.

Poli's (Last Half)—Girle and Her Dandies—Reiff Bros.—Lew Seymour Co.—Bailey & Porter—Camino Revue.

SCRANTON, PA.

CIRCUS

"DOC" OYLER WITH DOWNIE

J. H. (Doc) Oyler will be the side show manager of the Walter L. Main Circus this coming season. Doc Oyler is well known to most show folks, having entered the field in 1910, under Col. George W. Rollins, manager of the Rollins Trained Wild Animal Show. The side show of the Main Circus will class second to none; there will be from twelve to fourteen platforms with attractions of merit and will be in keeping with the big show performance. Freddie Flannigan, the armless wonder, and considered the fastest foot-worker in the business, will be on the show with his old friend "Doc," under whose management he has been the last few years.

HAFLEY OPENS NEW YORK OFFICE

C. F. Hafley has established offices with John C. Jackel, Inc., Strand Theatre building, New York. He formerly had California Frank's Wild West and was given a great deal of credit for the success of the Madison Square Garden Rodeo, for the furnishing of stock and directing the arena.

Mr. Hafley says the success of the Garden show has created a great demand for Western talent and Western acts in the East, and he has decided to handle rodeos, round-ups and Western acts for next season. California Frank's stock and people are wintering at the Fair Grounds in Batavia, N. Y.

SHOWMAN'S CLUB NEWS

The membership of the Heart of America Showmen's Club has passed the twenty-five hundred mark and is still growing.

The annual election will take place later this month and the results will be published in a later issue.

The club is now the winter quarters for a large number of showmen. Reports indicate that quite a number of new shows will take the road this coming season.

George Rich, the well-known general circus agent, is wintering in Kansas City and makes the club his headquarters.

PASSPORT MIXUP DELAYS CIRCUS

Mrs. Robert Stickney writes from San Jose, Costa Rica, that they opened on December 16, after several postponements, with the Circus Saenz. They experienced some difficulty when leaving Port au Prince on account of not having passports and advise all acts going to the islands to secure passports before leaving the United States. The entire show is reported to be a big hit.

RINGLING'S FIRST STAR

Victor Lee, of New York, was the first performer that the Ringling Bros. engaged when their show in 1885 was known as Ringling Bros. Concert Co. Mr. Lee's part on the program was a juggling act, working a troupe of trained goats, heavy and light balancing, and a perch act. The outfit was composed of four wagons and eight horses, three of them belonging to the brothers and five hired.

GODFREY'S PLANS UNSETTLED

William Godfrey, well-known circus man, is undecided as just what he will do this coming season. Besides an option on a complete circus, he has a couple of offers to manage circuses on salary and percentage. Should he decide to take out his own circus he will have George Dugan, the general agent, associated with him.

LYONS WITH MAIN CIRCUS

F. J. Frink, general agent of the Walter L. Main Circus, has just signed a contract with M. J. Lyons, late of the Ringling & Barnum Shows, to manage the "advance car" this season.

RHODA ROYAL AT DURHAM

Rhoda Royal, of Rhoda Royal Circus, is playing an indoor circus this week at Durham, N. C. He is presenting his elephant, horses and dogs.

CIRCUS

MACON, Ga., Jan. 1, 1923.
NEW YORK CLIPPER.

Mr. W. H. Middleton,

Dear Friend:

Your letter to hand, and also the Circus Edition of the CLIPPER. Must say you have worked fast and the circus news was up-to-date and quite interesting. Yes, we expect to have a very nice show this season, and it can be attributed to our loyal friends of whom you are one. Things are beginning to hum in the winter quarters and we have a large force of men at work in all departments. With best wishes for a prosperous new year, I beg to remain your friend,

CHAS. SPARKS,
Mgr. Sparks Circus.

DISCOVERS GIANT ELEPHANT

Charles Mayer, who was with the Sells Bros. Circus in 1881, and toured the world with the R. W. Fryer Circus from 1883 to 1886, and who for the past few years has been shipping big game out of India, reports that the largest Indian elephant that he ran across was a male in the stables of Mayragah Mysore, Madian, India. He is twelve feet two inches in height, and the next in size twelve feet, in the Zoological Garden, Sigon, Cochin-China. There are at the present time four white elephants in Bangkok, Siam. Mr. Mayer is at present giving lectures throughout the United States on his life in the India jungles, besides writing for magazines.

TO DISPOSE OF CIRCUS

In a letter from Fred B. Hutchinson, of the Campbell-Bailey-Hutchinson Circus, he states that they are still trying to dispose of the outfit to settle up their business. Mr. Hutchinson is not at present ready to announce his plans for the coming season. William H. G. Campbell, of the above firm, is at his home in Oklahoma, and W. L. G. Campbell is in Tarboro, N. C. Mr. Hutchinson is at his home in Parkersburg, W. Va.

BLEI BOOKING STANDS

Felix Blei is busy booking stands for the I. J. Pollock Indoor Circus, which opened its first engagement under the auspices of the Knights of Columbus, January 1, at Bennington, Vt. Percy Morency is manager. The Shrine Circus is to follow at Rutland, Vt. Hubbard Nye, late of the Hagenback-Wallace Circus, is in charge of the advance.

BUCHANON TO HAVE BIG SHOW

Fred Buchanon, well-known circus man of Granger, Ia., has organized and is taking out a fifteen-car circus this coming season. Mr. Buchanon was connected with the James Patterson Trained Wild Animal Circus last season.

RINGLING ENJOYING HOLIDAY

John Ringling is cruising in Southern waters in his new private yacht, *Zalophus*. Mr. Ringling will be back in New York shortly to get ready for the opening of the Ringling Bros. and Barnum & Bailey combined shows.

McDONAGH IN TOWN

James McDonagh, last two seasons with the Brown & Dyer Shows, is wintering in New York. Mr. McDonagh has not as yet signed for the coming season, but he will be with some western show.

BUSINESS GOOD IN CUBA

Walter Beckwith opened recently with the Borrell Show in Cuba and reports excellent business for the tour.

OUTDOOR EXPOSITIONS

FREAKS HAVE OWN SHOW

Jack and Jill, the two well known Fat Boys, who have appeared before the public for the last twenty years in circus and exposition side shows, had their own show last season on the Worthams World Best Show, namely the Fat Family, and played a very profitable engagement. This year they will be connected with the same organization and will have four platform shows, big snakes, midgets, gorilla and fat people. Their advertisement appears in this issue asking for all kinds of novelties for their enterprises.

FLEMING WITH MOORE

William C. (Bill) Fleming, one of the best known general agents, will be connected this season with the John W. Moore Indoor Circus. Mr. Moore and Bill have been driving about in Moore's big yellow car and by the time the CLIPPER goes to press the deal will have gone through.

THIRTY YEARS AHEAD

Thirty years ago, "Al" Tot. Holstein was opposition agent on the Adam Forepaugh Circus, and the following year was with the Scribner & Smith Circus. "Al" still is a young man and is looking after the "advance" of the Geo. L. Dobyn's shows.

STAGING BAZAR FOR LEGION

James Boyd, assisted by Harry Rose, is putting on an indoor bazar for the benefit of the American Legion, Utica, N. Y. Mr. Boyd has put on several bazars in this town and they have all been a financial success.

LAGG AND BLEI HAVE NEW SHOW

Col. Morris Lagg and Felix Blei will put out a new show this season to be known as the Knickerbocker Shows. Col. Lagg will be the manager and Mr. Blei will be in charge of the advance.

GETTING READY FOR TOUR

The Rubin & Cherry Shows will start their 1923 tour at Savannah, Ga., March 19. Everyone is very busy around winter quarters getting the old and new attractions ready for the opening.

CROAKE TO HANDLE TICKETS

J. J. Croake has just received word from Gov. Downie that he will be in charge of the inside tickets on the big show. Last season Mr. Croake was ticket seller on the Side Show.

STANDARD SHOWS PROSPERING

The World Standard Shows, Hughes, Kitz and Hamilton, managers, now playing Central America, report very good business in all the cities they have so far played.

PATRICKS ENJOY HOLIDAY

B. H. Patrick and his wife are in New York from their home at Hazelton, Pa. Mr. Patrick was with Pohill's Beacon Shows last season, but has not as yet made a connection for the coming season.

WITT SHOWS DOING WELL

The latest report from the Harry Witt Shows, now playing Caracas, Venezuela, is that the shows and rides are doing a very nice business.

PRODUCING INDOOR SHOWS

Harry Bonnell and Ed. Johnson are managing, directing and producing outdoor and indoor celebrations. Their headquarters are located in Philadelphia.

BACHMAN'S BAND IN FLORIDA

Harold Bachman, of Bachman's Million Dollar Band, passed through New York on his way to West Palm Beach, Fla., where his band started an engagement of ten weeks commencing January 7. The Bachman band played several vaudeville dates after the close of the season at the Cincinnati Zoo Park and will again play vaudeville after the Florida engagement. They are booked up to June 1.

GLOVER RETURNING FROM TRIP

S. W. Glover, manager of the Cayuse Indian Blanket Company of New York and Chicago, will return to New York shortly. Mr. Glover has been on a trip that carried him to the coast, stopping at Chicago, Kansas City, Denver, Pendleton, Ore., where the Cayuse factory is located, and then on to San Francisco and Los Angeles, his home town, where he spent the holidays with his mother.

ALL SET FOR NEW SEASON

Jimmie C. Simpson, late of the C. A. Wortham Shows and now general manager of the Rubin & Cherry shows, has left New York. Mr. Simpson is kept on the jump getting attractions for his show, having made two trips to San Antonio, Tex., on business and reports that he has practically everything booked for the coming season.

EARLY START FOR NEW SHOW

Hanson's Midway Shows, under the management of L. T. Hanson of Hornell, N. Y., will start on its first tour this coming season. They will carry a merry-go-round, Ferris wheels and swings and about four good shows and twenty concessions. They will open in April in the State of New York.

DICK SHILLER RECUPERATING

Dick Shiller, general agent of Exposition Shows, has been sick at his home in Philadelphia and to make matters worse Mrs. Shiller was ill at the same time. Last reports are that they are both greatly improved. Mr. Shiller will be out ahead of a show as usual this season, but will announce later just which one.

LINDERMAN IN RICHMOND

Max Linderman of the "World of Mirth Shows" left New York to visit the winter quarters at Richmond, Va., fair grounds to consult with his partner, Larry Boyd, in regard to several improvements for the coming season.

TAXIER BOOKS RIDES

Myers Taxier, of San Antonio, Texas, who for several seasons has had his rides on the C. A. Wortham Shows, will be in New York shortly, having booked his rides on the J. F. Murphy Shows, now wintering in Norfolk, Va., for the coming season.

COHEN TO MANAGE EMPIRE SHOWS

Charles Cohen will take out the Great Empire Shows this coming season, his partner, Col. Lagg, having formed a new alliance with Felix Blei to take out a show of their own.

KING SIGNED FOR SEASON

Louis G. King, the fast-stepping agent and promoter, will be head of Udowit & Wallace Dreamland attractions.

\$1,000.00 REWARD

To Concession Operators, Wheelmen, Stock and Grind Stores. For particulars address P. O. Box 197, Malta, O.

NORTHWESTERN SHOWS

NOW BOOKING CONCESSIONS FOR NEXT SEASON; OPENING DATE, MAY 5TH.
F. L. FLACK, MANAGER, 36 EAST WOODBRIDGE ST., DETROIT, MICH.

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"FUZZY WUZZY BIRD"
(A CLEAN, ORIGINAL, HEALTHY, NONSENSICAL SONG)

"THRU THE NIGHT" WALTZ SONG
BY WRITER OF "MISSOURI WALTZ" - A TREMENDOUS HIT

"LAST NIGHT THE WORLD BEGAN"
BY THE AUTHOR OF "YOUR EYES HAVE TOLD ME SO"

FORSTER MUSIC PUBLISHER INC. 235 S. Wabash Ave. CHICAGO

CENTANI SHOWS OPEN APRIL 15

Centani Greater Shows, wintering in Newark, N. J., will open the coming season about April 15. They have booked several good spots in and around Newark.

ADGIE'S LIONS IN LITIGATION

Madame Adgie Costello, known as the Queen of Lion Trainers, still has her lions tied up in court litigation.

LARRY BOYD IN CHICAGO

Larry Boyd, of the World of Mirth Shows, is now in Chicago and will look over a good deal of the surrounding country before returning to Richmond, Va.

E. F. MORTON IN NEW YORK

E. F. Morton, well known side show manager, is in New York. He has not as yet signed up with any show and is open for circus side show in either capacity manager or inside lecturer.

SHELTON NOT SIGNED YET

N. J. Shelton, well known press agent, runs into New York frequently on business from his home in Croton-on-the-Hudson, N. Y. Mr. Shelton is not ready to announce which circus he will be with this coming season.

KINSER WITH MOORE

J. Merrill Kinsel is now connected with the John W. Moore Indoor Circus and will not be with the White Tops this coming season.

FORTY YEARS A CLOWN

Johnny Patterson, producing clown with Batchler & Doris Inter-Ocean Circus, opened the show singing "Bridget Dangue," with the balance of the clowns singing the chorus. This was the season of 1882, forty years ago.

PENNOCK AT MT. FORREST

Murray Pennoch, general agent of the Al. G. Barnes Trained Wild Animal Circus, spent the holidays at his home, Mt. Forrest, Ont., and has returned to Chicago to get ready for the 1923 tour.

NAYLOR HERE ON VISIT

William B. Naylor, general press representative of the Sells-Floto Circus, is in New York. Mr. Naylor made several of the larger Eastern cities on business for his circus and will return to the company's office in Chicago shortly.

GORDON AND EVANS GET FREAKS

Gordon & Evans are adding a large number of attractions for their different animal freak shows located in several parks and exposition shows. One of their latest additions is a live two-headed turtle.

SEEKING NEW CONNECTION

Charles Cuigolo, banner, and twenty-four men, who were with the Campbell-Bailey-Hutchinson Circus last season, are in New York looking over some proposition for the coming season.

**WANTED FREAKS
ANIMALS, BIG SNAKES
FOR PLATFORM SHOWS**

CLIFFORD SIBLEY KARN

NEW YORK CITY, N. Y.

COREY GREATER SHOWS

14TH ANNUAL TOUR

OPENS AT LEWISBURG, PA., APRIL 26. WANTED—AEROPLANES, MOTOR-DROME, PENNY ARCADE, TALKERS, GRINDERS, SIDE SHOW PEOPLE, RIDE HELP, PALMIST AND CONCESSIONS OF ALL KINDS. ADDRESS: E. S. COREY, ELMORA P. O., BAKERON, PA.

FRANK WEST IN NEW YORK

Frank West, of The Frank West Shows, is in New York on business for his show. He will purchase an air calliope among other paraphernalia.

DRIVERS OUTFITTING SPARKS

Driver Bros., Inc., Chicago, Ill., have the order from Charles Spark, manager of the Sparks World Famous Shows, for all their tents, including side show front.

One of Sixty-five
December Styles
Now Reduced to

\$9.85



The Style Event of the Year!

**I. Miller
Annual Sale**

The I. Miller Shops
desire to announce
that many of the
highest priced and
latest models are
now greatly reduced

I. MILLER
Broadway at 46th Street
In Chicago
STATE ST. AT MONROE

The Annual Sale is now in progress at all the I. Miller Shops

STARS OF BURLESQUE

JACK La MONT AND FUQUAY JACK

FEATURED
WITH
BAND
BOX
REVUEFirst season
in burlesque
late with
Fanchon and Marco
Show

PHYLLIS CARSETH

Youngest
Prima Donna
in burlesque with
Jules Michael
Runaway Girls

DANCER Florence De Vere

WITH
J. HERBERT
MACK'S
MAIDS OF
AMERICATHE
STUTTERING
HIT OF
TEMPTATIONS
1922

JOE YULE

SIGNED FOR
THREE YEARS
MY SUCCESS DUE
TO DON CLARKNOW TOURING
WITH
HARRY FIELDS'
HELLO JAKE
GIRLS

JOHNNY WALSH AND TAYE CHARLIE

WATCH US GROW
DOING OUR
DANCING
SPECIALTYSOUFBRETTE?
INGENUE??
PRIMA DONNA??
WHAT AM I???

LOUISE WRIGHT

SEE ME
AND JUDGE
FOR YOURSELF
IN "HELLO,
GOOD TIMES"INGENUE
LEADS
DOING
SPECIALTY ALSO

PEACHES PONTON

WITH
LAUGHIN'
THRUDOING
SPECIALTY
AND
PLAYING
PARTS

BERT MARKS, NICK VITALE and LOU MARKS

WITH
AL
REEVES
SHOWPRODUCING
STRAIGHT
MAN

AL GOLDEN

LAUGHIN'
THRU
OF 1922SINGING AND ACROBATIC
DANCING JUVENILE
DOING SPECIALTY

Jack STAIB and BARTLETT Ethel

Singing and Dancing Soubrettes
ALSO NUMBER PRODUCER
JAZZ TIME REVUE

Open for Offers for Next Season

PRINCIPAL
COMEDIAN
DOING
DUTCH

TOMMY BURNS

WITH
TOM
SULLIVAN'S
MONTE
CARLO GIRLSFeatured with
"Hello Good Times"
Personal
Direction
JOHN G. JERMON

NAT "CHICK" HAINES

Pirates are hereby warned: See my act, "Hello Mamme," and
then see "Hello Wife," now played by others in vaudeville
and judge for yourself who the material belongs to. An actor
is an actor, and a thief is a thief. ALL PIRATES WILL
BE FOUND AND PROSECUTED, ACCORDINGLY.OPEN FOR OFFERS
SEASON 1922-1924

NATE BUSBY

PERMANENT ADDRESS,
1037 W. MARKET ST.
LIMA, OHIO

HOWARD HARRISONS LILLIAN

STRAIGHT MAN AND SOUBRETTE—BAND BOX REVUE

GEORGE PUGET

STRAIGHT and PRODUCER with "Monte Carlo Girls"

CLAI'RE GREY

WITH "LONDON GAYETY GIRLS"



JAMES G. MOORE

Banjo King

JUVENILE STRAIGHT

BAND
BOX
REVUEFRANCES SMITH
SOUBRETTE

WENN MILLER

SINGING AND DANCING JUVENILE STRAIGHT WITH "HELLO, GOOD TIMES"

ART MAYFIELD

Juvenile and Characters. Also Doing Tramp Comedy Specialty

BROADWAY BELLES

HAVE YOU
SEEN

PRINCESS DOVEER?

IF NOT,
WHY NOT?

JIMMIE ELLIOTT

STRAIGHT MAN

ON HIS TOES ALL THE TIME

LID LIFTERS

AL BELASCO

Singing and Dancing Juvenile—Also Doing Saxophone Specialty. With "Rockets."

EMMA KOHLER

PRIMA DONNA

LID LIFTERS

BETTY ABBOTT

SOUBRETTE

"LAUGHIN' THRU 1922"

MAE DIX

FEATURED WITH "RUBE" BERNSTEIN'S "BROADWAY FLAPPERS"

January 10, 1923

THE NEW YORK CLIPPER

25

CRITICS EAST AND WEST UNANIMOUSLY AGREE BURLESQUE'S GREATEST ACHIEVEMENT IS

BARNEY GERARD'S "FOLLIES OF THE DAY"

WITH THE MOST UNIQUE COMEDIAN IN AMERICA

"BOZO" SNYDER THE MAN WHO NEVER SPEAKS

(Contracted with Barney Gerard for 4 Years)

SWEEEPING THE COUNTRY LIKE A CYCLONE

LAST WEEK IN BOSTON (10TH WEEK THERE) WAS COMPELLED TO GIVE AN EXTRA SATURDAY MATINEE (JAN. 6) AT 5:30 AND ESTABLISHED A NEW RECORD BY SELLING OUT COMPLETELY FOR 14 CONSECUTIVE PERFORMANCES. THE DEMAND FOR SEATS INDICATED THE SHOW COULD REMAIN THERE INDEFINITELY—THERE'S A REASON.

OMIKSE
CIMOC

ERNIE MACK

WORKING?
YES
WITH
TOWN
FOLLIES

FOLLIES OF THE DAY

(Continued from page 19)

comedy that was really worth while. This act alone would be great for vaudeville.

Mme. Poulet's "Parisian Poseurs" in living pictures of eight or nine studies was well staged and interesting.

The California Trio, Hall, Joss and Bart, scored heavily in their specialty in one, down near the close of the show. This trio is the best all around singing trio in burlesque and has been for years. They are not alone a fine singing trio, but are very valuable to any show, as each one of the boys can play a part. They prove this all through the show. In their specialty they open with "Toot, Toot, Tootsie, Good-Bye," and they surely put it over. They follow with "Homesick," and how they did sing it! They close with an old-time melody and made a home run hit with it. The boys harmonize very nicely and sell their numbers right. They make a dandy appearance in tuxedo suits and straw hats and they are pretty good-looking chaps.

It would take much more space to tell what we think of Barney Gerard's "Follies of the Day," but we are limited. All that we can say is that it's a great show and should put over a record week at the Columbia. Our hats off to Barney Gerard as a producer. Sid.

EDDIE SHUBERT RELEASED

CHICAGO, Ill., Jan. 6.—Eddie Shubert principal comedian of the "Flashlights of 1923" has secured his release from Jacobs and Jermont and closes with the company this week.

"FOLLIES AND SCANDALS" SET FAST PACE AT THE STAR

"Why Worry" is the title of the first part, staged with Matt Kolb for the "Follies and Scandals" at the Star, Brooklyn. The comedy throughout the show was constructed along "stag" lines and it pleased the patrons accordingly. The various bits, well worked up by the cast of capable performers, went over in good style. The chorus girls worked in bare legs for every number and the loss sustained by the maker of tights, through the elimination of this part of the equipment, was made up for by the purchase of an extra supply of toilet powder.

Ernie Mack and Billy Tanner qualified as the comics and neither of them can be accused of encroaching on the other's territory, as each had his work laid out and acted accordingly.

Mack, tall, thin and able to handle his limbs in lively fashion, when occasion required, affected a slouchy, awkward manner for his bit, and the makeup of red face was effective in hiding his blushes, when he delivered some of the lines. He slid over the dangerous spots in high. A specialty in which he introduced saxophone and clarinet solos, and a number of dance movements helped to show his versatility.

Tanner used a mild Dutch makeup and dialect and was well supplied with opportunities to shine in the various bits, which went all the better for his presence, and in many of them he was roughly handled by his comedian partner, and by the principal ladies, as well as by the chorus girls.

Bonnie Lloyd appeared as the rough soubrette and worked with pep in every one of her numbers, of which there were many. She has a style all her own in delivering her goods and at times was generous in the way of jazzing, shimmying and prancing. She also did good acrobatic work in her flipflops, handsprings and splits, a line of exercises which she recommended to the ladies in the audience as being sure to make them lose any superfluous flesh. Her costumes were flashily attractive, but several suits of tights, which she wore, should go into the ragbag at once. At the finish she led the posing number, attired in a white union suit, giving a flash of her full figure, to everyone's satisfaction. She also uses a French dialect during the dinner scene with the "duke."

Jessie Reece, the prima donna, is "Class" all over and had no difficulty in securing calls for encores for her fine singing. She also excels in the delivery of her lines and when she appeared in tights, displayed a faultless figure. In the scene requiring full length dresses, she was thoroughly at home in that kind of an outfit. Her Japanese number was especially well sung, and she did well with "Who'll Take My Place," "Coal Black Mammy," "Tomorrow Morning,"

served to show a wedding ceremony, with a most ludicrous burlesque on the same by Tanner and Mack, the latter being a scream as the bride. Miss Reece is sure to be heard from in productions of higher class.

Rose Bell, the ingenue, did well with a number of selections. She wore some pretty gowns and her acting was satisfactory.

Oscar Lloyd, always smiling and pleasant, did the straight work and made it easy for the comedians, in the scenes, that required him to work it up for them.

Ray Kolb appeared in a variety of roles, including a policeman, who is called upon to eject Mack from the aisle, in the bit of the noisy stage carpenter.

Specialties were appropriately introduced during the progress of the production. Miss Lloyd and Billy Tanner talked about pre-marriage happenings; Oscar Lloyd showed some nifty dancing steps, and Miss Lloyd also did a single. Mr. Lloyd did well in the "Ideal Girl" number, in which Miss Reece turned out to be the "one," much to the disheartening of the other candidates.

The entire show is costumed in good taste and there is nothing to be criticised in the way the girls go through their paces, there being no signs of any letting down or lagging in any of their strenuous participation.

For the finale of the second act, the girls appear attired merely in close fitting Jerseys of various colors, for one final look from the boys.

This show will finish the season under the new title of "Town Follies." "MILL."

TO CONTINUE STOCK POLICY

Leo Stevens, of the State Congress Theatre, playing burlesque stock, states that there is no truth in a statement made by the Mutual Burlesque Circuit that the State Congress Theatre was under consideration of putting in Mutual shows. General Manager Al Singer, when seen at his office in New York, stated last Friday that he did not know anything about any arrangements of the circuit shows going into the State Congress, as that house had not been mentioned as a spoke on the circuit.

TO HONOR COUGHLAN

The Killarney Club will tender a theatre party to James Coughlan of the Mimic World Co. at the Columbia, New York, on Jan. 15. The arrangements are being made by Conway and Ring.

BREAKS RECORD AT STAR

"Follies and Scandals" broke the season record for box office receipts at the Star Theatre, Brooklyn. This show played to over \$5,500 last week on twelve performances, beating the best previous high mark week of the season by over \$500. Manager Sam Raymond claims that the business would have been much larger had not the big snow storm of Wednesday hurt the attendance of both matinee and night performances.

According to the critics of all the theatrical journals of New York this is about the best show that has been seen on the Mutual Circuit in New York so far and shows of the type of the "Follies and Scandals" will help the making of the Mutual Circuit, it is said.

COOPER SIGNS McNALLY

James E. Cooper signed Charlie "Tramp" McNally last Saturday to a three year contract, commencing next season. Harry Rudder arranged the deal. McNally this season is the featured comedian with the "Jazz Time Revue," a Vaill-Manheim show on the Mutual Circuit.

BURLESQUER IN STOCK

DETROIT, Mich., Jan. 6.—Flossie Everett, former burlesque soubrette is now appearing at the National Theatre this city, in the musical stock. She has been engaged for ten weeks. Miss Everett recently closed with Max Spiegel's Shubert Unit "Success."

NOW WITH "BABY BEARS"

Billy Spencer and Anna Armstrong are now with the "Baby Bears." They opened last week in Buffalo.

MORPHINE FREE YOURSELF
SODIUM CARBONATE 1004
THERAPEUTIC



THREE STANDARD ACTS
1—MIGNONETTE KOKIN
2—GALETTI'S MONKEYS
3—KOKIN & GALETTI

Direction: FRANK EVANS

"Everybody's Runnin' Wild"

With "Loose Feet"

"You can't go wrong
With any FEIST song"

The Two New Hits for The New Year

VAUDEVILLE BILLS

(Continued from page 21)

BROOKLYN, N. Y.

Flatbush—H. J. Conley Co.—Rockwell & Fox—Mamanx & Huel—Venia Gould—Begee & Qupee—Rivera (Last Half)—Will Mahoney—Eddie Cassidy—Walsh & Ellis—Arena Bros.—Prospect (Last Half)—Libonati—Lane & Freddi—Ida Mac Chadwick.

Greenpoint (Last Half)—Cliff Blanchard—Willie Solar—Emma Raymond Co.—Here, There & Everywhere.

Henderson's, Coney Island (Last Half)—Burch & Thurston—Alf Ripon & Jiggs—Hometown Folies—Clifton & DeRex.

Far Rockaway (Last Half)—Pilcer & Douglas—Pressler & Klase—Jos. Diskay.

ALLEGTON, PA.

Orpheum (Last Half)—Stanley & Doman—Johnston & Hayes—Macart & Bradford—Lady Tsien Mei—Shura Hulowa Co.

AMSTERDAM, N. Y.

(Last Half)—3 McDonalds—Boudini & Bernard—Shone & Squires—Bob Anderson & Pony.

AUBURN, N. Y.

(Last Half)—Alanson—Thornton & Squire—Jack Marley—Dolly Davis Revue.

ASBURY PARK, N. J.

(Last Half)—John S. Blondy Co.—Judson Cole—McFarland & Palace—Bobby Jarvis Co.

ALTOONA, PA.

Orpheum (Last Half)—Bernard & Batz—Carl & Ines—Gerald Griffin Co.—Bison City Four—The Rooneyes.

BOSTON, MASS.

Boston—Powell & Brown—Henry & Adelaide—Giffey & Lang—Morris & Shaw—Howard & Ross—Scollay Square—Peal & Corvin—Three Odd Chaps—Hartley & Patterson—York & Maybelle—Black, White & Useless.

Washington St.—Williams & Daisy—Nick & G. Verga—Tom & D. Ward—Tabor & Green—Revue La Petite.

WANTED—A Sister Team of singers and dancers, good lookers, 5 ft. 4 tall, weight around 120. Work thru show as all principals work in show. Salary moderate, as I pay R.R., furnish wardrobe and baggage transfer and no commission out. So you can afford to work reasonable, when playing week stands.

WANT Lady Saxophone Player

Just an Ordinary Sax Player Good looking young lady 5 ft. 4 tall, weight 120 lb. I pay R.R., furnish wardrobe and baggage. Address Dan Sherman Unit. Show week, Jan. 15th, Grand Theatre, Morgantown, W. Va., Jan. 15th, Strand Theatre, Grafton, W. Va. Wire.

WANTED

Girl Acts, Novelty Acts and Dancers, for Club Work

AL. SANDERS

245 West 47th St., New York

BROCKTON, MASS.

Strand (Last Half)—Castleton & Mack—Bezaian & White—Haynes & Beck—A. & G. Falls.

BANGOR, MAINE

(Last Half)—Chas. Reader—Marks & Gallagher—Gordon Stewart Sisters—Geo. Morton—J. & A. Keeley.

BAYONNE, N. J.

(Last Half)—Johnny Reynolds—Lucille Dubois—Hill & Dexter—Kennedy & Berle.

BRADFORD, PA.

(Last Half)—Radium Visions—Ahearn & Peterson—Dorothy Doyle—Caesar Rivoli.

BINGHAMTON, N. Y.

(Last Half)—Harry Watkins—Gertie DeMilt—30 Pink Toes—Jack McAuliffe—Saxton & Farrell—Raynor & Nerret—Ella Bradna Co.

CHESTER, PA.

(Last Half)—Prof. Parks—Bird Children—Raymond & Stern—Mrs. Gene Hughes Co.—Sampson & Douglas—Danny Dugan Co.

CAMBRIDGE, MASS.

Central Square (Last Half)—Esther Trio—Marshall Montgomery—Kenny & Hollis—G. & H. DeBeers.

CLARKSBURG, W. VA.

(Last Half)—Wallace & Clyde—Ring Tangle—Matty Lee Lippard—Hill & Hull.

CANTON, OHIO

4 Aces—E. & M. Ross—Wm. Sisto—Western Days—Salle & Robles—Billy Arlington & Co.

EASTON, PA.

Able (Last Half)—Ullis & Leo—The Movie Masque—Harry & E. Sharrock—Dezo Retter.

ELMIRA, N. Y.

(Last Half)—Pelot & Zimmer—Corinne & Ar buckle—Clifford Wayne Threet—Mayne, Marshall & Candy—Eleta Garcia Co.

FITCHBURG, MASS.

Cummings (Last Half)—Helen Miller—Hoier & Ayloff—Elm City 4—Al & Emma Frabell.

FALL RIVER, MASS.

Empire (Last Half)—Rose Revue—Brooks & Morgan—Pantzer Sulva—Manning & Hill—Freda & Anthony—J. Rosmond Johnson.

FREEPORT, N. Y.

(Last Half)—Herbert Ashley Co.—Horlock Co.

FAIRMONT, W. VA.

(Last Half)—Jean Hollis—Travesty Four—Parisian Trio.

GREENSBURG, PA.

(Last Half)—Sing Ling Foo—Neapolitan Duo—Lady Alice's Pets—Lew Dockstader.

GLOVERSVILLE, N. Y.

(Last Half)—Zemeter & Smith—Weadick & Ladue—Rose of the Harem—Kelly & Drake—The Solaros.

HEMPSTEAD, N. Y.

Bruch & Thurston—Ziska—Knowles & White—Timely Revue.

HAZELTON, PA.

(Last Half)—Paganina—Clifford & O'Connor—Keene & Williams—Jack Hedley Trio.

HOLYOKE, MASS.

(Last Half)—Three Kirkiles—Gray Sisters—Strong & Mann—Mullen & Francis—China Blue Plate.

HARRISBURG, PA.

Majestic (Last Half)—Wyoming Duo—Harold Kennedy—Dolly—Lyons & Yosco—Gautier's Toy Shop.

ITHACA, N. Y.

(Last Half)—Garcinetti Bros.—Ralph Seabury—Echo Valley—Stone & Hayes—The Comebacks.

JOHNSTOWN AND PITTSBURGH

Four Black Eyed Susans—Great Howard—Kelly & Rowe—Kitaro Japs—Gold & Edwards.

PITTSBURGH AND JOHNSTOWN

Graduation Days—Artistic Treat—Wilson Bros.—Prince Sherji—Herron & Gaylor—Lehr & Kennedy.

JAMESTOWN, N. Y.

(Last Half)—Hanlon & Clifton—Sharkey, Roth & Witt—The Elevator Boy—Howe & Howe—Melody & Steps.

LONG BRANCH, N. J.

(Last Half)—Gibson & Price—Elsie White—Lynn & Howland—Ryan, Weber & Ryan.

LYNN, MASS.

Olympia (Last Half)—Around the Corner—Fletcher Clayton Revue.

LEWISTON, ME.

(Last Half)—Sherwin Kelly—Jack Sidney—J. & E. James—Lamey & Pearson—Frank Work Co.

LAWRENCE, MASS.

Empress (Last Half)—Spiders Web—Paul Brady Arthur Sullivan Co.—Shriner & Fitzsimmons—Creole Revue.

LANCASTER, PA.

(Last Half)—Harry Rappl—Mason Gwynne—Laura Bennett Co.

MANCHESTER, N. H.

Palace (Last Half)—The Faynes—Jean Boydell—Frescott & Hope Eden—Holland & Oden—Nora Jane & Karl.

MONTREAL, CAN.

Kanazawa Japs—Young & Wheeler—Paul Nolan—Baroness De Hollub—Roth Children—Tom Kelly—Mercedes.

MORRISTOWN, N. J.

(Last Half)—Kanazawa Japs—S. & H. Everett—Lytell & Fant.

MIDDLETOWN, CONN.

(Last Half)—Conell, Leone & Zippy—Austin & Landy—Golde & Thorne—Mae McKay & Sister.

McKEESPORT, PA.

(Last Half)—Frank & C. LaTour—Snow & Marine—Dalton & Craig—Hall & Shapiro—Regal Revue.

MEADVILLE, PA.

(Last Half)—Dashington's Dogs—Burton & Shea B. & J. Creighton—Henry's Melody.

ONEONTA, N. Y.

(Last Half)—Homer Romaine—Burns & Francis—Lew Wells—Dance Creations.

NEW BRUNSWICK, N. J.

(Last Half)—Noel Lester Co.—Monroe & Mae Mel Klee—The Clown Revue.

NEW BEDFORD, MASS.

Olympia (Last Half)—Ziska—Oxford Four—Gaylor & Bobbe—Geo. Moore & Girls—Fern & Nero.

NORWICH, CONN.

(Last Half)—Murray & Ferguson—Correll, Weston & Gardner—Mack & Stanton—King Bros.

NEWPORT, R. I.

Leodore Kerr Co.—Mr. & Mrs. Walter Hill—Watts & Hawley—Watson's Dogs.

NEW BRITAIN, CONN.

(Last Half)—Lew Hawkins—Four Miners.

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ALHAMBRA, NEW YORK

January 10, 1923

THE NEW YORK CLIPPER

27

NO. ADAMS, MASS.

(Last Half)—Frank Wilson—Chas. & Ina Brooks—Chas. Morati Co.—Bigelow & Clinton.

NEW LONDON, CONN.

(Last Half)—Vaca—Loftus & Lynch—Phil Davis—Laura Devine Co.

OSWEGO, N. Y.

(Last Half)—Bailey & Tear Sisters—Amoros & Jeapnette.

PHILADELPHIA, PA.

Wm. Penn (Last Half)—Novelties Perretto—Maurice Englin—Holmes & Hillman—Jimmy Lucas Co.—Rock'n'Enter.

Keystone (Last Half)—Valentine & Ball—Flynn & Hill—Paul Hill Co.—Ben Welch—Nehane & Sally.

Germantown—S. & H. Ziegler—Frank Van Hoven—Newhoff & Phelps—Rutheville—Jean Gotham—Mack & La Rue.

PATERSON, N. J.

(Last Half)—Berrick & Hart—Reuters.

PLAINFIELD, N. J.

(Last Half)—Monroe Bros.—El Cleve—Carlton & Bell—Berk & Sawn.

PITTSFIELD, MASS.

(Last Half)—Howard Nichols—Martin & Walters—The Diamonds—Jack Little—Nayon's Birds.

PAWTUCKET, R. I.

(Helen Staples)—Clark, Payton & Elliott—Brown's Dogs.

PITTSBURGH, PA.

Van Dyke & Vincie—Irving Jones—Wendell & Meehan—6 Lunatic Chinks—Pedrick & Devere—Al H. Wilson—Somers Duo.

PASSAIC, N. J.

(Last Half)—Vasa & Schiller—Dorothy Waters—Harry Stewart Co.—Howard & Sadler.

QUEBEC, CAN.

Strassell's Seals—Mohr & Eldridge—Whitney Operatic Dolls—Margot & Francois.

READING, PA.

(Last Half)—J. & H. Shields—Lane & Harper—Carson & Willard—J. Amoros & Co.

ROCKVILLE CENTER, N. Y.

(Last Half)—Virginia Serenaders—Sally & Thomas—Bob LaSalle Co.—M. & A. Clark—Amaranth Sis. Co.

SHENANDOAH, PA.

(Last Half)—Dorothy Ramer—Henry Horton Co.—Morris & Wilson—Silva Braun Co.

SO. NORWALK, CONN.

(Last Half)—Kennedy & Kramer—John Geiger—Yates & Carson—Van Horn & Inez.

SARATOGA, N. Y.

(Last Half)—George L. Garden—Smyth & James—The Norvelles.

STAMFORD, CONN.

(Last Half)—Ruby Royce—Brown & DeMilt—Pisano & Landauer—Yip Yip Yaphankers.

STEUBENVILLE, OHIO

(Last Half)—Warden Bros.—Alexander & Elmore—Stop Thief—Joe Daniels—Reynolds & White.

SYRACUSE, N. Y.

(Last Half)—Bobby Butler—Boyd & King—Monte & Parti—Billy Miller Co.—Bloom & Sher—Fondell 4.

TRENTON, N. J.

(Last Half)—Casting Campbells—Morgan & Binder—Barry's Whirlwinds—McClellan & Carson—Una Munson Co.

UTICA, N. Y.

Colonial—Morley & Mack—Gene Morgan—The Love Nest—Walmsley & Kating—Bronson & Edwards.

WHITE PLAINS, N. Y.

Lynn (Last Half)—Dave Schooler Co.—McLoughlin & Evans—Sybil Vane—Herbert Ashley—Rialto & LaMont.

WATERTOWN, N. Y.

(Last Half)—Rokomas—Dooley & Story—Jans & Whalen—Jane & Miller.

WILMINGTON, DEL.

Prof. Peaks—Maureen Englin—Raymond & Stern—Mrs. Gene Hughes Co.—Sampson & Douglas—Danny Dugan Co.

Aldine (Last Half)—Stanley & Elliott—Jerome Mann—Grey & Old Horse—Lindley's Serenaders—Peggy Brooks—Flink's Mules.

WALTHAM, MASS.

(Last Half)—Adams & Griffith—Tunes & Steps.

WHEELING, W. VA.

(Last Half)—Smiles—Al Hulter Co.—Jennings & Dorney—Rainbow Revue.

WHITE PLAINS, N. Y.

(Last Half) Katherine Stang Co.—Gruet, Kramer & Gruet—Ann Francis & Boys.

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OPEN EVENINGS

YORK, PA.

Opera House (Last Half)—Ross & Foss—Wills & Robbins—Son Dodgers—O'Neill & Plunkett—Zeno, Moll & Carl.

YOUNGSTOWN, OHIO

(Last Half)—Nakae Japs—North & South—A Merry Mixup—Herman Borrens—Haunted Violin.

ATLANTA AND BIRMINGHAM

Willie Hale & Bro.—Nillard & Marlin—Reed & Selman—Chas. Althoff—Thomas Sextette.

BIRMINGHAM AND ATLANTA

Ford & Price—Fields & Flink—Brown & Darrows—Gene Greene—Gossies & Luby.

BATON ROUGE AND SHREVEPORT

Jordan Girls—Crane, May & Crane—Kelsie & Demondre—Barrett & Farnum—Gordon & Germaine.

NEW ORLEANS AND MOBILE

Wells & Burt—The Parados—Espo & Dutton—Fred Lewis—Connor's Danceland.

MONTGOMERY AND NEW ORLEANS

Robbie Gordone—Black & O'Donnell—Millership & Gerard—Denois Sis., Thibault & Cody—Bell & Caron.

NASHVILLE AND LOUISVILLE

Fred & Margie Dale—Maxson & Brown—Rice & Werner—Olcott & Harry Ann—3 Readings.

LOUISVILLE AND NASHVILLE

Roberts & Demont—Morton Jewell Co.—Will J. Ward—Fisher & Hurst—Martha Pryor & Co.

ROANOKE, VA.

(Last Half)—The Marios—Frank Devoe & Co.—Eastman & Moore—LaFrance & Byron.

RICHMOND AND NORFOLK

Ormsbee & Remig—Joe Darcy—Stanley & Wilson Sisters.

NORFOLK AND RICHMOND

Lane & Freeman—Howard & Clark—Haney & Morgan—Harmony Land.

JACKSONVILLE AND SAVANNAH

Foster & Peggy—Spoor & Parsons—Princess Wiltonah—Laughlin & West—Choy Ling Hee Troupe.

SAVANNAH AND JACKSONVILLE

The Duponts—Flake & Fallon—Riley & Rogers—Nixon & Sons—All at Sea.

TAMPA, ST. PETERSBURG AND ORLANDO

Sawyer & Eddy—Flaherty & Sterling—Ned Lester & Co.—Glad Moffett—Dan Fitch Minstrels.

CHATTANOOGA AND TENNESSEE

(Last Half)—Clown Seal—Coffman & Carroll—Bowers, Walters & Crookers—Eckert & Harrison—4 Madcaps.

ASHEVILLE AND AUGUSTA

The Vanderbilts—Wright & Douglas Sisters—Billy Hughes & Lady Friends—Frank Farron—Girl From Toyland.

COLUMBIA, S. C.

(Last Half)—The Dohertys—Badie & Ramsden—Barber & Jackson—Kay, Hamlin & Kay.

CHICAGO KEITH OFFICE

Week of January 14, 1923

CINCINNATI, OHIO

Palace—Rose O'Hara—Neill & Witt—Listen Lester—Block & Dunlap—Koban Japs.

CLEVELAND, OHIO

Reade's Hippodrome—Helnotte Duo—Dana & Lohr—Burns & Francis—“Let's Go!”—Four of Us—Broadway to Bowery.

DAYTON, OHIO

Keith's (First Half)—David Quixano Co.—Newport, Stirk Co.—Leipsig—Delmar & Boys. (Second Half)—Kane, Morey & M.—Billy K. Arlington Co.—Una Munson Co.

DETROIT, MICH.

La Salle Opera House (First Half)—Cate Bros. (Second Half)—Harvey, Haney & Grace—Paul & Walter La Var.

EVANSVILLE, IND.

Victory (First Half)—Carlos & Dufries—Hugh Johnson—Awkward Age—Sylvester & Vance—Rube Jazz Revue. (Second Half)—C. Sinclair Co.—O'Neill Sisters Co.—“Twins”—Diamond & Brennan—Hannaka Japs.

FLINT, MICH.

Palace (First Half)—La Hoen & Dupree—C. Gerard Co.—Morgan & Wooley—Farrell Taylor & Son. (Second Half)—Lillian Gonne—W. Percival—Louis London—Roy La Pearl.

FT. WAYNE, IND.

Palace (First Half)—Downey & Claridge—Ines Hanley—Harvey, Haney & G.—Leona Hall Revue. (Second Half)—Leipzg—Gladys Delmar Co.

HUNTINGTON, IND.

Huntington—Caita Bros.—Downey & Claridge.

INDIANAPOLIS, IND.

Palace (First Half)—Briscoe & Austin—Edith Clifford—Skelly Helt Revue—Sinclair & Gray—Chamberlain & Earl—J. & W. Henning—Bartram & Sexton. (Second Half)—Drisko & Earl—Toni Gray Co.—Farrel L. Taylor Co.

LEXINGTON, KY.

Ben Ali (First Half)—Kane, Morey & M.—Mack Velmar Co.—Larry Comer—Billy K. Arlington—Fraser & Bonce. (Second Half)—Newport, Stirk Co.—Bernice Bros.—Beeman & Grace.

LIMA, OHIO

Faurot Opera House (First Half)—F. & W. La Var—George La Shay—Douglas Graves Co. (Second Half)—Burns & Lorraine—J. S. Lewis Co.—Grew & Gates—Hardy Bros.

LANSING, MICH.

Regent (First Half)—Carney & Rose—Margaret & Morelle—Billy Beard—4 Arleys. (Second Half)—La Hoen & Dupree—Villani & Villani—Golden Bird—Farrel L. Taylor Co.

LEXINGTON, KY.

Ben Ali (First Half)—Kane, Morey & M.—Mack Velmar Co.—Larry Comer—Billy K. Arlington—Fraser & Bonce. (Second Half)—Newport, Stirk Co.—Bernice Bros.—Beeman & Grace.

LIMA, OHIO

Faurot Opera House (First Half)—F. & W. La Var—George La Shay—Douglas Graves Co. (Second Half)—Burns & Lorraine—J. S. Lewis Co.—Grew & Gates—Hardy Bros.

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FARGO, N. D.

Grand (First Half)—Willie Missem & Co.—Lew Diamond—Kingston & Ebner—Norris Simians. (Second Half)—Mack & Mabelle—Shannon & Gordon.

FREEPORT, ILL.

Lindo—Moore & Shy.

GALESBURG, ILL.

Orpheum (First Half)—Coscia & Verdi—Davis Ferguson & Co. (Second Half)—Johnny Keane—U. S. Jazz Band.

GRAND FORKS, N. D.

Orpheum—Francis & Scott—Moore & Shy.

GRAND ISLAND, NEB.

Majestic (First Half)—Joe Melvin—Kingston & Ebner—Gene & Mignon. (Second Half)—Rabe & Tommy Payne—Grindell & Esther—Four Estates.

GREEN BAY, WIS.

Orpheum—Jarvis & Harrison—Swift & Daley. (Second Half)—Grace Ayer & Brother Billy—Johnson Bros. & Johnson—Chalfonte Sisters. (Second Half)—Senator Murphy—Carnival of Venice.

(Continued on page 29)

JUST OUT
McNALLY'S BULLETIN No. 8
Price, One Dollar Per Copy

Gigantic collection of 140 pages of new, bright and original vaudeville comedy material, embracing everything that can be of use to the performer, no matter what sort of an act, monologue, parody or fill-in bits he may require. Notwithstanding that McNally's Bulletin No. 8 is bigger in quantity and better in quality than ever before, the price remains as always, one dollar per copy. McNALLY'S BULLETIN No. 8 contains the following:

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11 ORIGINAL ACTS for male and female. They'll make good on any bill.

30 SURE-FIRE PARODIES on all of Broadway's latest song hits.

GREAT VENTRILOQUIST ACT entitled "The Clever Dummy"—It's a riot.

ROOF-LIFTING FEMALE ACT. This act is a 24 karat, sun-fire hit.

BATTLING QUARTETTE ACT. This act is alive with humor of the rib-tickling kind.

4 CHARACTER COMEDY SKETCH. A scream from start to finish.

9 CHARACTER BURLESQUE entitled "Ob! Papa."

It's bright, breezy and bubbles over with wit.

12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross-fire gags.

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SPECHT PROTECTING NUMBERS

Paul Specht has registered with the N. V. A.'s "protected material department," an original idea in which he plays at the same time three numbers, namely, "Homesick," "Tomorrow," and "All Muddled Up." Specht originated the idea more than three weeks ago while playing the Coliseum Theatre and is putting it into his act.

Regarding the act, Specht originated the basic idea, worked it out, conceived the scrim effect and lighting features and staged the act himself. As his act now stands, it is entirely the product of his own work and originality, with, of course, the hearty co-operation of the members of his organization.

MORRIS CLOSES IN ATLANTIC CITY

Eddie Morris and his symphonic orchestra has just returned from a successful engagement at the Ambassador Hotel, Atlantic City. The organization is busy rehearsing and will open shortly in or around New York.

As at present constituted, the orchestra consists of the following men: Lou Springer, piano and piano accordion; H. Pickering, banjo; H. Beck, saxophone and clarinet; F. Melindez, cornet and tenor saxophone; G. Pabst, trombone; B. Rosenthal, drums; and E. Morris, violin, director.

STODDARD HAS RECORD RUN

Harry Stoddard and his orchestra are now in their seventh week at the Broadway Theatre. This is the longest run ever enjoyed by any act at this house since it adopted a vaudeville policy. Stoddard has been changing the act from week to week, with the exception of his "Streets of New York" number, which is the feature of the act. Within the last week he has added a new front curtain of silk and has also bought a new drop.

JOE TORTO MARRIES

James Tortoriello, popularly known as Joe Torto, tuba player with Paul Specht and his Monte Carlo and Columbia recording orchestra, was married to Miss Helen A. Beadles at the home of the bride, 230 East Twenty-sixth street, at 4 p. m. on January 7. Friends and relatives of the couple were present at the ceremony, including the members of Specht's orchestra.

SILVERS TO CONDUCT

Louis Silvers will conduct the orchestra at the Century Theatre, January 19, when the Actors' Fund of America will give a monster benefit performance.

Mr. Silvers is donating his services gratis, in keeping with the spirit of the famous stage stars also contributing their services to an excellent cause.

MEL MORRIS OPENS OFFICE

Melville Morris, orchestra manager and composer, formerly of the firm of Dody & Morris, will shortly move into new quarters of his own at 1591 Broadway.

CILBERT L. GREENE
and HIS ORCHESTRA
CENTURY THEATRE

ROMANO POPULAR AT KENMORE

Phil Romano and his orchestra are meeting with great success in the Rain-Bo Room of the New Kenmore Hotel, Albany. On New Year's Eve and New Year's night, while the inauguration of Governor Smith was taking place, the hotel was packed and the dance floor at the Kenmore was jammed to capacity, and applauded the playing of Romano and his boys so strenuously that they had to play encore after encore, almost dropping from exhaustion at the end of their night's work.

The orchestra consists of Phil Romano, violinist; Nick Goldman, piano; William Grossi, alto sax, soprano sax and clarinet; Morris Jacobson, trumpet; Lee Rivers, trombone; Al Zuger, drums and xylophones, and Fred Williams, bass tuba and bass sax.

BOSTONIANS IN BERMUDA

Chester Frost and his Bostonian Orchestra left New York for Bermuda last week, where they will appear for an all-winter engagement at the exclusive Hotel Hamilton. There are seven men in the combination.

Frost and his orchestra furnished the dance music during the summer at the Hampton Beach Casino, and is well known in and around Boston, where they have an excellent reputation.

LYMAN AT AMBASSADOR

Abe Lyman and his orchestra, a combination that has been appearing at the New Ambassador Hotel, Los Angeles, will open on May 1 at the Ambassador Hotel, Atlantic City, for an extended engagement. Lyman is one of the newest dance orchestra stars on the Coast and his arrival in the East is being eagerly awaited so that local musicians can learn what new ideas, if any, have originated on the Coast.

SHILLAGH AT CLOVER GARDENS

Baron Van Shillagh and his orchestra, augmented to twenty pieces, opened at Clover Gardens last week, replacing Jos. C. Smith, who had followed a Sherbo orchestra under the direction of Bert Ambrose. Van Shillagh's orchestras are well known in the field of society dances, but this is practically his first engagement in a hall similar to Clover Gardens.

HEINDL WITH MUSICAL SHOW

Anton Heindl is directing an orchestra of twenty pieces during the performance of "Lola in Love," the new musical comedy that F. C. Coppicus has produced. At one point during the performance, where a chorus number would ordinarily be expected, the orchestra is disclosed on the stage and gives several selections.

ORCHESTRA NEWS**WHITEMAN ORCHESTRAS ACTIVE**

Paul Whiteman, Inc., have booked an orchestra to appear at the Studebaker Exposition, in Philadelphia, during the week of January 13 to 20. This is a ten-piece combination, known as Whiteman's Pavilion Royal Orchestra, and will be led by Paul Whiteman himself. The exposition will be held in the salesrooms of the Studebaker Automobile Company in Philadelphia, and is a new departure in the way of up-to-date automobile salesmanship. The name of Paul Whiteman will be prominently used in the Studebaker advertising and a space will be left for dancing. The company count on keeping their salesrooms filled with prospective buyers and depend on the charms of music to put their customers in a responsive mood. The outcome of the experiment is being looked for with interest by rival concerns.

The tour of Paul Whiteman and his original orchestra, which was scheduled to start in February, has been postponed because of the proximity of the Lenten season, and the plans now do not call for the Whiteman tour until the fall. On the other hand, Whiteman's European trip, which was not supposed to take place until early summer, has been set forward and it is more than probable that by the middle of April, Whiteman and his men will be on their way over.

A twelve-piece Whiteman orchestra has been engaged to furnish the music for the Motor Cycle and Accessory Exposition, which will be held in the Sixty-ninth Regiment Armory starting February 12.

Last week, at the Aviators' Ball, which was held in the Grand Ballroom of the Hotel Astor, a Whiteman orchestra of sixteen pieces furnished the music. Ernest Cutting conducted for most of the evening, but Whiteman came over and led several dances himself. On January 26, Paul Whiteman and an orchestra of fifteen pieces will furnish the music for a reception and dance to be given by Mrs. P. F. Wilson for the Junior League in Cleveland.

GIBBS SONG PLACED

The song composed by J. Harrington Gibbs, leader of the Clef Club Orchestra, "Running Wild," which had been heard a good deal up and down Broadway, has been accepted for publication and immediate release by Leo Feist. The song is of the super-blues type and is founded on one of the negro spirituals.

SPECHT ORCHESTRA IN VILLAGE

A Paul Specht orchestra, under the direction of Andrew Gilligan, has been engaged to furnish the dance music at the Club Gallant, one of the better-known Greenwich Village cafes. This is a five-piece combination, playing in costumes.

GRAEME GARDINER and HIS ORCHESTRA

wish to inform their friends
That they are now at the Constant Spring Hotel, Jamaica, B. W. I., where
they are proving the sensation of the season.

GARDINER DOING WELL IN INDIES

Graeme Gardiner and his orchestra, now playing the Constant Spring Hotel, St. Andrew, Jamaica, British West Indies, is meeting with great success there and has received several offers to go to Europe after their season there closes. Besides this they have received a good deal of newspaper publicity, their playing being a little bit different and better than anything heard there previously.

One of the local papers said regarding the band: "The hotel has apparently been fortunate enough to go one better than it did last year, for this orchestra is an even happier combination than the one we heard last season. For one thing, I think, the violinist, who is the leader, is a more mature artist. * * * The band is modern, thank goodness, and my only hope is that they will keep to their ideals, poetic, tuned-up and unspoiled to the end."

Special dances are held at the Constant Spring Hotel every Saturday and Monday night and the band is made the feature of these occasions.

BROADCASTING LOPEZ MUSIC

The Westinghouse Electric Company has installed a direct wire, running from the Grill Room of the Hotel Pennsylvania to their Broadcasting Station, and on Tuesday and Thursday evenings, from 9:30 to 10:30, the dance music furnished by Lopez and his orchestra is broadcasted. The orchestra plays for the dancing at the grill, but the broadcasting apparatus is so constructed that the same music to which the patrons of the Pennsylvania are dancing is heard by those who are listening in. After the first concert, given by Lopez on Tuesday of last week, he received over 460 letters of thanks and congratulations from those who had heard his orchestra.

ORIOLE ORCHESTRA IN VAUDEVILLE

The Oriole Terrace Orchestra, Dan Dusso, director, opened at the Palace Theatre on Monday. The orchestra comes direct from their long engagement at the Oriole Terrace Cafe, which was built especially for them in Detroit. They have done a good deal of vaudeville work, having appeared in vaudeville for eight weeks while they were awaiting the opening of the cafe early in the fall, and after they had closed at the Edgewater Beach Hotel, Chicago, where they had been playing all summer. The orchestra records exclusively for the Brunswick records.

JOHNSON IN DETROIT

Arnold Johnson and his orchestra opened at the Oriole Terrace Cafe, Detroit, last week, following Dan Russo, who has returned to vaudeville. Johnson has acquired a one-third interest in the Oriole Terrace, a cafe that was opened especially for the original Oriole Terrace Orchestra.

Johnson's orchestra is well known in the middle west, having played in Chicago and Detroit for some time.

January 10, 1923

THE NEW YORK CLIPPER

29



FLOWER OF ARABY

AN ARABIAN LOVE SONG

"You can't go wrong
With any FEIST song"



VAUDEVILLE BILLS

(Continued from page 27)

JOPLIN, MO.

Electric (First Half)—Mantell & Co.—Steve Green. (Second Half)—Althea Lucas & Co.—Daley & Burch.

KANSAS CITY, KAN.

Electric (First Half)—Chong & Moey—Anderson & Goines. (Second Half)—Musical Hunters—Stanley Doyle & Reno.

Attractions at City Theatres

BELASCO W. 44th St. Engs. 8.30
Mat. Thurs. & Sat. 2.30

DAVID BELASCO Presents

Lenore Ulric
as KIKI

A Character Study
by Andre Picard

B. F. Keith's PALACE
Broadway and 47th St.
Mat. Daily at 8 P. M.
25, 30 and 75c. Every
night 25, 30, 75, \$1, 1.50

PRE-EMINENT

INTERNATIONAL ENTERTAINMENT
ALL STAR PROGRAMME

OLYMPIC 14th Street
Near 3d Ave
MUTUAL CIRCUIT SHOWS
Kuddling Kittens

Next Week—ROUND THE TOWN

BROOKLYN THEATRES

Casino Theatre
Temptations of 1923

Next Week—FOLLIES OF THE DAY

Empire Theatre
Ralph Avenue and Broadway
Broadway Brevities

Next Week—FOLLYTOWN

STAR Jay Jr. Fulton St. Mat.
Daily. Tel. Triangle 4897

Heads Up

Next Week—KUDDLING KITTENS

Gayety Theatre 33rd Ave.
London Gayety Girls

Next Week—TOWN FOLLIES

KANSAS CITY, MO.

Globe (First Half)—Vernon—Gibson Sisters & Grady—Roth & Slater. (Second Half)—Olive & Mack—Nippon Duo—Cortex Sisters.

Main Street—Werner Amros Trio—Grace Doro—Minstrel Monarchs—Princess Waletka—Ned Worth & Co.

LA CROSSE, WIS.

Riviera—Mack & Mabelle—Shannon & Gordon.

LEAVENWORTH, KAN.

Orpheum—Nippon Duo—Olive & Mack—Cortex Sisters—Mills & Duncan.

LINCOLN, NEB.

Liberty (First Half)—Joe Melvin—Bernard & Erma—Gene & Mignon. (Second Half)—Sturm Bros.—Kingston & Ebner—Blue Bird Revue—Harry Gilbert.

MADISON, WIS.

Orpheum (First Half)—Moore & Fields—Faber & McGowan—Royal Venetian Five. (Second Half)—Herbert & Dare—Gilbert Wells.

MILWAUKEE, WIS.

Majestic (First Half)—Gabby Bros.—Irene Treverte—Drapet & Hendrie—Carl Emmy & His Mad Wags—Walter Daniels & Minna Walters—Frankie Kelcey in the Brazilian Heiress. (Second Half)—Ernest Hiatt—Parker Bros.

MINNEAPOLIS, MINN.

Seventh Street—Dave Winnie—Mabel Harper & Co.—Kelley & Kozy—Doree's Songs and Scenes—Jack Osterman—Emerson & Baldwin.

NORFOLK, NEB.

Auditorium (First Half)—Dougal & Leary—Bernard & Erma—Four Eretos. (Second Half)—Smith & McGarry—Paul Howard—Around the Map.

OMAHA, NEB.

Empress (First Half)—Blue Bird Revue—Grindell & Esther—Kimwa Japs. (Second Half)—Octavia Handsworth & Co.

OSHKOSH, WIS.

Grand Opera House—Jarvis & Harrison.

PEORIA, ILL.

Orpheum (First Half)—Three Hamel Sisters—Stranded—Ishikawa Bros. (Second Half)—Hill &

Quinnell—Frank & Ethel Hall—Alexandria—Shadowland.

QUINCY, ILL.

Orpheum (First Half)—Johnny Keane—U. S. Jazz Band. (Second Half)—Coctea & Verdi—Dave Ferguson.

RACINE, WIS.

Rialto—Driscoll, Long & Hughes—Sullivan & Meyers—Tints & Tones.

ROCKFORD, ILL.

Palace (First Half)—Herbert & Dare—Gilbert Wells. (Second Half)—Moore & Fields—Faber & McGowan—Royal Venetian Five.

ST. JOE, MO.

Electric (First Half)—Musical Hunters—Marcus & Lee—Stanley Doyle & Reno. (Second Half)—Gibson Sisters & Grady—Bernard & Erma—Anderson & Goines—Kimwa Japs.

ST. LOUIS, MO.

Grand—Will Morris—Chadwick & Taylor—Valentine Vox—Bravo Michelini & Trujillo—Lambert & Fish—Patay Shelly & Band—Ruth Hornell Duo.

SULLIVAN, ILL.

Columbia (First Half)—The Halkings—Jack Lee—Sullivan & Meyers—Barry & Leighton—Willie Bros. (Second Half)—Sinclair & Grey—Roth & Slater.

RIALTO, ILL.

Rialto (First Half)—Will & Mary Rogers—Bevan & Flint. (Second Half)—Reddington & Grant—Billy Gerber Revue—Hon. Andy Gump—Murray, Kissin & Co.

SIOUX CITY, IOWA

Orpheum (First Half)—Weber Girls—Fred Hughes & Co.—Creedon & Davis—Morton & Glass—Max & Morris—Andrefit Trio. (Second Half)—McDonald Trio—Dougal & Leary—Edwin George—Hackett & Delmar Revue—Carlisle & Lamal.

SIOUX FALLS, S. D.

Orpheum (First Half)—Octavia Handsworth & Co.—Harry Gilbert—McDonald Trio. (Second Half)—Moore & Arnold—Christie & Bennett—Three Weber Girls.

SOUTH BEND, IND.

New Palace (First Half)—Snell & Vernon—Jack George Duo—Fisher & Gilmore—Carnival of Venice. (Second Half)—Jack Koshier & Muffs—Smith & Larson.

Strong—Doc Baker "Flashes"—Horke & King—Peggy Bremen & Bro.—Afterpiece.

SPRINGFIELD, MO.

Electric (First Half)—Althea Lucas & Co.—Daley & Burch. (Second Half)—Mantell & Co.—Steve Green.

SPRINGFIELD, ILL.

Majestic (First Half)—Glanville & Sanders—Frank & Ethel Hall—Murray Kissin & Co.—Redington & Grant. (Second Half)—Fox & Mack—Johnson Bros. & Johnson—Bevan & Flint.

TERRE HAUTE, IND.

Hippodrome (First Half)—Jack Rosher & Muffs—Twins—Hon. Andy Gump. (Second Half)—Salmi & Grovini—Jack George Duo—John Alden & Co.—Fisher & Gilmore.

TOPEKA, KAN.

Novelty (First Half)—Nippon Duo—Olive & Mack—Cortex Sisters—Mills & Duncan. (Second Half)—Joe Melvin—Nad & Edwards—Walters & Gould—Norris Follies.

WAUSAU, WIS.

Grand Opera House—Jack Lyle.

SHUBERT VAUDEVILLE

Week of Jan. 14, 1923.
Midnight Rounders—New York, Central.
Rose Girl—New York, Harlem, O. H.
Main Street Follies—Brooklyn, Crescent.
Hello, Everybody—Open week.
Say It With Laughs—Newark, Shubert.

Whirl of New York—Philadelphia, Chestnut Street O. H.

Twentieth Century Review—Washington, Beasco.

Midnite Revels—Pittsburgh, Aldine.
Straight Vaudeville—Cleveland, State.
Spice of Life—Chicago, Garrick.
Troubles of 1922—Cincinnati, Shubert.
Blushing Bride—St. Louis, Empress.
Gimme a Thrill—Chicago, Englewood.
Straight Vaudeville—Detroit, Detroit O. H.
Frolics of 1922—Open.
Weber & Fields—Boston, Majestic.
Oh, What a Girl—Open, New Haven.

IKE ROSE'S 25 ROYAL MIDGETS



Written and produced by Seymour Furth.

Costumes by LESTER, Chicago.

Booked for rest of season by J. H. Lubin for Loew's New York Theatres.

Well—I put over another one!—IKE ROSE

DEATHS

LOTTE BURTON, formerly of the old time black face act of John and Lottie Burton, died at her home in Fennville, Mich., December 9th. She is survived by her husband, John Burton, a daughter, Miss Maria Scott, a son, Clarence Burton and a sister Josie LeRoy McDonald. Interment was in the Fennville Cemetery, Dec. 11.

MRS. ALICE A. RUSSELL, widow of Sol Smith Russell, comedian, died last week in Camden, N. J., where she had lived for the past fourteen years. She was sixty-nine years of age. Death was due to heart failure.

Mrs. Russell was the eldest daughter of William T. Adams, whose many juvenile books, written under the name of "Oliver Optic," have been read by millions of young Americans. She was the second wife of Mr. Russell.

MAY HE REST IN PEACE
Our Beloved Son and Brother
Harry S. Clark
WHO DIED JAN. 13, 1922
Mr. & Mrs. Wm. S. Clark
Sam S. Clark
Robert S. Clark
Mrs. Lillian Howard
GONE BUT NOT FORGOTTEN

PETER SWIFT, formerly of the vaudeville team known as Swift and Franklin, who had been playing with John B. Hymer and Company over the Orpheum circuit, died suddenly in Sacramento on January 3rd. He was forty-five years old, and leaves a widow. The body is being shipped to the East.

SYLVANUS BROWN died at his home in Cleveland last week. He was the father of Viola Bohlen, soubrette of the Jazz Time Revue. Mr. Brown was 78 years of age at the time of his death.

MRS. ANNA LEARNING, formerly one of the May Sisters, who starred with the Davene and Austin allied attractions and many other companies of long ago died on January 1st, at Ridgewood, N. J., at the age of seventy-five. She was the mother of Harry Rouclere of Mildred and Rouclere.

BURDIE BARTRAM, in private life Mrs. Burdick Kett, singing and dancing soubrette, died at her home on November 19th, of heart failure.

HARRISON HUNTER, who played the part of the detective, one of the leading roles in "The Bat," died in a hospital in Boston on Tuesday morning of last week. He was playing in "The Bat" company at the Wilbur Theatre and was taken suddenly ill on Thursday night following the performance of the play and was rushed to the hospital. His wife was at his bedside when the end came.

Mr. Hunter, although an Englishman by birth, was one of the best known actors in this country. Before going to Boston on Labor Day last to begin the engagement of the show in that city, he had played one of the leading roles in "The Bat" during its run of two seasons here without missing a single performance.

When news of his illness reached here Friday morning, Mr. Wagenhals immediately rushed William Thorne, who had played the part with the road company, to Boston, believing that Mr. Hunter was suffering from overwork. He had been advised to take a vacation on several occasions, but each time refused.

Mr. Hunter was born in England fifty-three years ago and began his stage career there. He came to this country twenty-five years ago with E. S. Willard and for many years appeared at the Empire Theatre, this city, with Forbes Robertson and other leading characters. Since then he has played all the leading theatres in the country.

Because of the prostrated condition of Mrs. Hunter, the arrangements for the funeral have not been completed. However, it is believed that the body will be taken to New York for funeral services.

JOSEPH STANHOPE, a well known stock actor, died here on January 7, after being stricken with heart disease. He was forty-six years of age and had been connected with many companies.

MRS. CAROLINE E. GRESESENMYER, mother of Mrs. Ella H. Weston, booking agent for the Ackerman & Harris Circuit of San Francisco, and grandmother of Carol Weston, leader of the American Theatre Orchestra of Oakland, Cal., died in Berkley, Cal., on December 29.

CHARLES R. CROLIUS, fifty-five years of age, a retired actor and member of a well-known theatrical family, died on Saturday of last week at his home, No. 150 West One Hundred and Twenty-fifth street. He was born in Boston and was the son of William Crolius, the dramatist. He appeared in both legitimate and vaudeville and for a number of years had his own company on the road. He was the husband of Catherine Lingard, the light opera singer.

MRS. FRANCIS CECILIA GALE, actress, died on Monday of last week in her apartment in the St. Paul Hotel. She was known on the stage as Franklyn Gale and last appeared with Ethel Barrymore in "The Spendthrift." She wrote many sketches and playlets and was the widow of Capt. Frank C. Gale.

WILLIAM H. PROTHERO, treasurer and director of the New London County Mutual Fire Insurance Company, died on January 7 at his home in Norwich, Conn. He was connected with many theatrical ventures, being a pioneer in producing the famous Gilbert & Sullivan "Pinafore," with the original Sherlock as "Dick Deadeye." Henry Clay Barnabee, of "Robin Hood," was also with one of his enterprises. He leaves a widow and two sons.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

American Girls—Orpheum, Paterson, 8-13; Majestic, Jersey City, 15-20. Big Jamboree—Gayety, Rochester, 8-13; Ithaca, 15; Elmira, 16; Binghamton, 17; Colonial, Utica, 18-20. Billy Watson Beef Trust—Open 8-13; Gayety, St. Louis, 15-20. Bon Tons—Olympic, Cincinnati, 8-13; open 15-20; Gayety, St. Louis, 22-27. Broadway Brevities—Empire, Brooklyn, 8-13; Empire, Newark, 15-20. Broadway Flappers—Majestic, Jersey City, 8-13; Hurtig & Seamon's New York, 15-20. Bowery Burlesquers—Palace, Baltimore, 8-13; Gayety, Washington, D. C., 15-20. Bubble Bubble—Open 8-12; Gayety, Omaha, 13-19. Chuckles of 1923—Gayety, Washington, 8-13; Gayety, Pittsburgh, 15-20. Dave Marion's Own Show—Empire, Newark, 8-13; Orpheum, Paterson, 15-20. Flashlights of 1923—Empress, Chicago, 8-13; Gayety, Detroit, 15-20. Follies of the Day—Columbia, New York, 8-13; Casino, Brooklyn, 15-20. Frank Finney Revue—Empire, Toronto, Ont., 8-13; Gayety, Buffalo, 15-20. Folly Town—Cohen's, Newburg, N. Y., 8-10; Rialto, Poughkeepsie, 11-13; Empire, Brooklyn, 15-20. Giggles—Gayety, St. Louis, 8-13; Gayety, Kansas City, 15-20. Greenwich Village Revue—Gayety, Milwaukee, 8-13; Columbia, Chicago, 15-20. Hello Good Times—Hurtig & Seamon's, New York, 8-13; Cohen's, Newburg, N. Y., 15-17; Rialto, Poughkeepsie, 18-20. Hippity Hop—Star and Garter, Chicago, 8-13; Empress, Chicago, 15-20. Jimmy Cooper's Beauty Review—Gayety, Buffalo, 8-13; Gayety, Rochester, 15-20. Keep Smiling—Lyric, Dayton, 8-13; Olympic, Cincinnati, 15-20. Knick Knacks—Empire, Providence, 8-13; Casino, Boston, 15-20. Let's Go—Gayety, Montreal, Can., 8-13; Gayety, Boston, 15-20. Maids of America—Grand, Worcester, Mass., 8-13; Miner's Bronx, New York, 15-20. Mimic World—Casino, Boston, 8-13; Columbia, New York, 15-20. Mollie Williams' Show—Gayety, Boston, 8-13; Grand, Worcester, 15-20. Radio Girls—Gayety, Omaha, 6-12; Gayety, Minneapolis, 15-20. Reeve's Show—Gayety, Kansas City, 8-13; open 15-19; Gayety, Omaha, 20-26. Rockets—Miner's Bronx, New York, 8-13; Empire, Providence, 15-20. Step On It—Detroit, 8-13; Empire, Toronto, Ont., 15-20. "Sliding" Billy Watson, Fun Show—Empire, Toledo, 8-13; Lyric, Dayton, O., 15-20. Social Maids—Gayety, Pittsburgh, 8-13; Colonial, Cleveland, 15-20. Step Lively Girls—Stone, Binghamton, 10; Colonial, Utica, 11-13; Gayety, Montreal, Can., 15-20. Talk of the Town—Casino, Philadelphia, 8-13; Palace, Baltimore, 15-20.

Temptations of 1923—Casino, Brooklyn, 8-13; Casino, Philadelphia, 15-20. Town Scandals—Colonial, Cleveland, 8-13; Empire, Toledo, O., 15-20. Wine, Women and Song—Gayety, Minneapolis, 8-13; Gayety, Milwaukee, 15-20. Youthful Follies—Columbia, Chicago, 8-13; Star & Garter, Chicago, 15-20.

MUTUAL CIRCUIT

Broadway Belles—Lyceum, Columbus, 8-13; Empire, Cleveland, 15-20.

Band Box Review—Gayety, Louisville, 8-13; Broadway, Indianapolis, 15-20. Baby Bears—Utica, N. Y., 8-13; (Girls from Reno) Majestic, Albany, 15-20. Frances Farr and Her Pacemakers—Howard, Boston, 8-13; Park, Bridgeport, Ct., 15-20.

Georgia Peaches—Majestic, Albany, 8-13; Plaza, Springfield, Mass., 15-20.

Girls a-la-carte—New Empire, Cleveland, 8-13; Duquesne, Pittsburgh, 15-20.

Heads Up—Star, Brooklyn, 8-13; Empire, Hoboken, 15-20.

Hello Jake Girls—Folly, Baltimore, 8-13; open 15-20.

Jazz Babies—Plaza, Springfield, 8-13; Howard, Boston, 15-20.

Jazz Time Review—Majestic, Wilkes-Barre, 8-13; Majestic, Scranton, 15-20.

Kandy Kids—Lyric, Newark, 8-13; Majestic, Wilkes-Barre, 15-20.

Kuddling Kittens—Olympic, 8-13; Star, Brooklyn, 15-20.

Laffin' Thru—Duquesne, Pittsburgh, 8-13; People's Cincinnati, 15-20.

Lid Lifters—Open 8-13; Band Box Theatre, Cleveland, 15-20.

London Gayety Girls—Gayety, Brooklyn, 8-13; Lyric, Newark, 15-20.

Mischief Makers—Majestic, Scranton, 8-13; Bijou, Philadelphia, 15-20.

Monte Carlo Girls—Bijou, Philadelphia, 8-13; Folly, Baltimore, 15-20.

Pat White and His Irish Daisies—Broadway, Indianapolis, 8-13; Lyceum, Columbus, O., 15-20.

Playmates—Band Box, Cleveland, 8-13; Garden, Buffalo, 15-20.

Round the Town—Park, Bridgeport, 8-13; Olympic, New York, 15-20.

Runaway Girls—Peoples, Cincinnati, 8-13; Gayety, Louisville, 15-20.

Smells and Kisses—Garden, Buffalo, 8-13; Park, Utica, 15-20.

Town Follies—Empire, Hoboken, 8-13; Gayety, Brooklyn, 15-20.

VAUDEVILLE BILLS

(Continued from page 29)

MARCUS LOEW CIRCUIT

Week of January 15, 1923

NEW YORK CITY

American (First Half)—Bellis Duo—Kelso Bros. & Co.—Ross & Keating—Billy LaVar & Co.—Reeder & Armstrong—Burns & Wilson. (Second Half)—LaFrance Bros.—Wood & White—Clinton & Rooney—Dorothy Wahl—Criterion Four.

Avenue B (First Half)—Patricks—Lowe & Stella—Miss Cupid—Monte & Lyons—St. Clair Twins. (Second Half)—Ramus' Birds—Lillian Boardman—Halliday & Willette—Thomas Potter Galletti's Monks.

National (First Half)—Telsak & Dean—Frey & Rogers—Calvin & O'Connor—Royal Pekin Troupe. (Second Half)—Maude Ellett & Co.—Evelyn Cunningham—DeVine & Williams—Geo. Rosener—Galletti's Monks.

Orpheum (First Half)—LaFrance Bros.—Morton & Brown—DeVine & Williams—Geo. Rosener—Strickland & Boys. (Second Half)—3 Falcons—Reeder & Armstrong—Frey & Rogers—Jarrow—Billy LaVar & Co.

Greeley Sq. (First Half)—Maude Ellett & Co.—Weber & Elliott—Heim & Lockwood Sisters—Baldwin & Stern—Galletti's Monks. (Second Half)—Vincent Bros.—Keating & Ross—Julia King & Co.—Harrison Moss—Sparks of Broadway.

Victoria (First Half)—Lew Hoffman & Jessie—Adele Oswald—Nancy Boyer & Co.—Harrison Moss—Jewel Faulkner & Co. (Second Half)—"Manicure Shop."

State (First Half)—Vincent Bros.—Evelyn Cunningham—Jimmy Savo & Co.—Rempel & Clayton—Jean Graneau—Arthur Alexander & Co. (Second Half)—Arony Bros.—Jean Graneau—Jimmy Savo & Co.—St. Clair Twins & Co.

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Addington, Ruth	Fielder, Mrs. Clare H.
Adele, Grace	Garin, Jeannie
Allen, Peggy	Garrett, Naomi
Anderson, Pauline	Goodale, Teddy
Avery, Gertrude	Gordon, Ida
Bailey, Mrs. E.	Hage, Donna
Baker, Charlotte	Hall, Bette
Barbour, Ruth	Harris, Hazel
Barnes, Althea	Harrison, Lucille
Barnes, Dorothy	Howard, Mabel
Barnett, Dot	Howell, Mildred
Beechey, Eva	Isabelle, Lillian
Bennett, Mrs.	Casper, Emil
Bennett, Lois	Coghlan, G.
Berringer, Dolly	Coleman, Harry
Bigden, Myrtle	Colton, & Darro
Bisseau, Lillian	Conley, H. J.
Bonneau,	Connelly, L. L.
Josephine	Cooper, Bigelow
Brenon, Kathleen	Corbett, L.
Brown, Frances	Country, Chas.
Brown, Maxime	Charles F.
Burke, Grace	Coyle, Henry J.
Carter, Flo.	Cuyler, Howard
Carter, Mac	Alfarabi, Sadi
Costello, Elsie	Dale, Frankie
Creighton,	Davis, Wm.
Annette	Alton, Jack
Dale, Frances	Arbuckle, Rose
Dean, Dottie	Dolley, Harold A.
De Young, Madge	Dewey, George
Douglas, Hazel	Dill, Marcel
Ellis, Phyllis	Dillman, Mr. &
Farlandean, Doll	Mrs. Hugh Evans, Ernest
	Erol, Jean

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1726—Al Shortell—Play.
1727—John J. McCarthy—Material.
1728—Geo. A. Kershaw—Act.

1729—Milton Britton—Business.
1730—Gerald Griffin—Sketch.
1731—M. B. Tannenholz—Play.
1732—M. B. Tannenholz—Lyric.
1733—John R. Layden—Business.
1734—Stuart Darrow—Titles.

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